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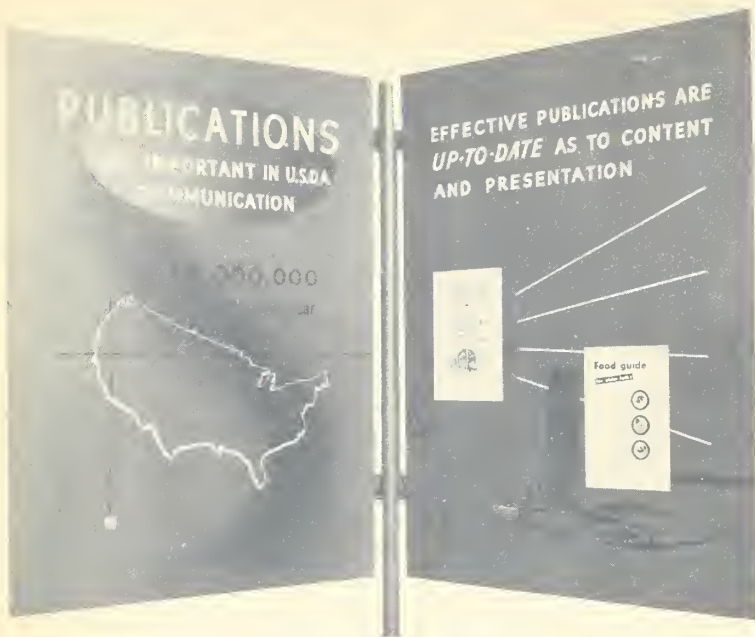


# Partnership Planning

| for Popular Publications

Proceedings of USDA Publications Workshop

U. S. DEPARTMENT OF AGRICULTURE, Washington, D. C.



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## Working together for more effe

Publications are basic in the L college system of providing the people of the Nation with the facts they desire and need on agriculture and homemaking. They are essential to the functioning of the Department.

We in the Department of Agriculture are large-scale publishers of the results of the varied work of this agency. We publish 300 or more new bulletins, booklets, and leaflets a year, and well over 500 reprints, running to a total of nearly 30 million copies. We distribute many of these through the county extension agents and the State offices of the Cooperative Extension Service.

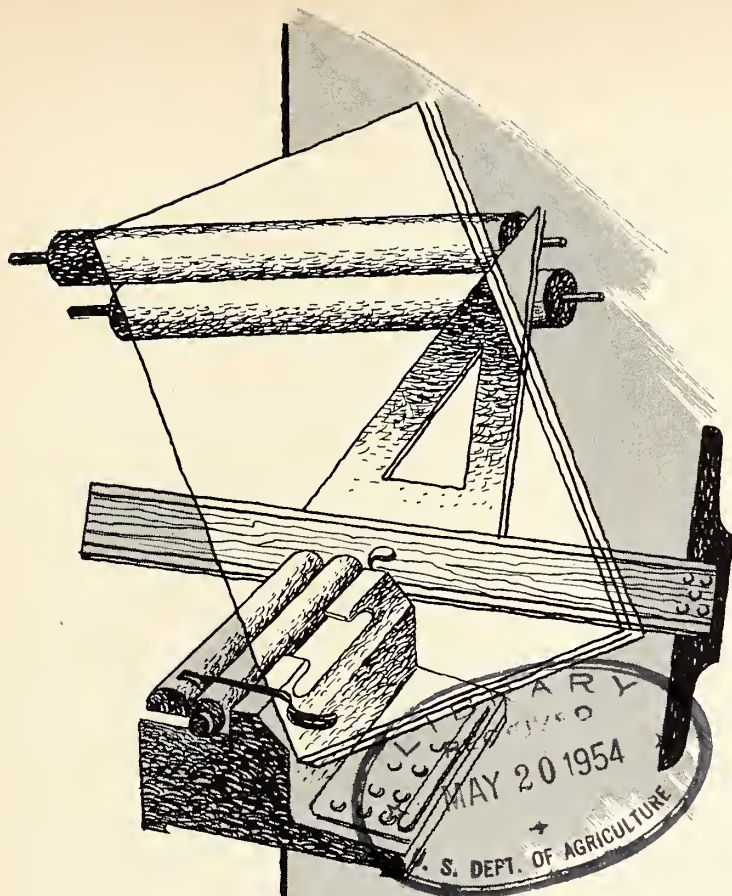
We are interested in the quantity of our publications because an adequate number of copies enables us to serve the people who need them. But we are equally interested in the quality of our publications, for we want each publication to do its job effectively and economically.

Publications that do a good job of communicating are the work of many hands and brains—authors, editors, artists, printers, and distribution people. An effective Department of Agriculture publications program also implies cooperation with the land-grant colleges, the Government Printing Office, the Joint Committee on Printing, and other agencies. That is why we chose for this workshop the theme of Partnership Planning for Popular Publications. Partnership planning and cooperation throughout the Department, in other agencies, and in the land-grant colleges, made the workshop possible and will carry us toward our goal of better publications for better, more efficient service. We are deeply appreciative of this planning and cooperation.

This report of the proceedings of the Publications Workshop is issued to meet the need of numerous staff members of the Department of Agriculture and of Land-Grant Colleges for this information for use as a working tool.

J. H. McCORMICK  
*Chairman, Workshop Organization Committee*





# Partnership Planning

**for Popular Publications**

**Proceedings of USDA Publications Workshop; Nov. 19-21, 1952**

Office of Information, United States Department of Agriculture  
Washington, D. C.

December 1953

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# **The Place of Popular Publications in the Functioning of the Department of Agriculture**

## **A Keynote<sup>1</sup>**

The information job in the Department has been a program of improvement. As we well know, information must be in the hands of those who can best use it or it does not accomplish its intended purpose. Our information staff is an efficient group. If it were not for their services it would be impossible to accomplish the Department's objectives.

Whatever happens in agriculture by way of improvement in production and raising the standard of living of farm people must be accomplished by the people on the farm. The people on the farm, in the fields, and in the farm homes, after all, are the people who carry on the action program of agriculture of this country. It is your work that makes that possible. If we did not have this connecting link of information for city, county, and State levels extending to the people on the farms, we would not be able to carry on an effective program.

Agriculture in this country has been developed to a high level of exacting requirements in science and will continue in that course in the years ahead. The flow of information on scientific progress to those who make practical application of it in their daily operations on farms must also continue.

With fewer and fewer people engaged in agriculture and with the ever-increasing requirements in production, it is obvious that we must depend on information to help meet these responsibilities. The rapid change in the exacting information that is required to do a successful job of farming these days means that we cannot prepare ourselves once for a lifetime of farming, and depend on that information to continue to serve us. We must have a remodeling of information from

day to day in order to continue the march of progress in agriculture. The agriculture that I learned when I was in college has been obsolete for a long time. We must remain students of agriculture in order to be successful farmers.

Information work is an integral part of the work of the Department. It is one of the outstanding services of the Department; it stands as one of its absolute necessities. It serves at the same level as such divisions as Budget and Finance, Plant and Operations, and Personnel. So Information is really a full-sized member of the big team of the Department. I know that you recognize it as that and I know that it is your objective to make it serve in its full capacity to meet its full obligations and opportunities.

Information reaches the farmers through different media, such as the press, radio, television, and the movies. But probably most important of all is the medium of the publications of the Department of Agriculture. Publications have a way of serving as a foundation for the total service of getting information out to farm people. These sources of information are widely used by farm people. Publications serve almost every aspect of life.

The progress of agriculture in this country has resulted from our concern with getting information out to the people and farmers more and more are asking for information just as soon as it is ready. Supplying this demand has helped to make our agriculture rank as one of the highest in the world.

I wish you the greatest success in your workshop. I hope that you will continue to hold this kind of conference from time to time, and constantly improve the service of information that the farmers demand and need.

<sup>1</sup> By Knox T. Hutchinson, Assistant Secretary, U. S. Department of Agriculture, 1949 to 1953.



# **Agricultural Research and Popular Publications**

**H. C. Trelogan, Assistant Administrator, Agricultural Research Administration**

Scientists sometimes show a proclivity to confine the reporting of their research to professional journals or technical publications in order to assure recognition among fellow scientists. Useful as this outlet might be to other scientists, it is still rather barren from the standpoint of getting research results put in use by farmers, consumers, and market operators.

Every research administrator is impressed, from observations in foreign countries, with the ultimate result of relying solely on professional journals. Returning travelers repeatedly make the point that the great difference between the success of agricultural research in the United States, compared with that of European and Asiatic countries, is not in the relative abilities of the scientist but in the degree to which the research findings are brought to the people.

Extension work is often cited as the great catalyst that accounts for the difference. The answer, to my mind, isn't quite that simple. There also must be reliance on the written word, expressed in understandable narrative, for getting information directly to users. With a literate clientele such as we have in the United States, the popular bulletin can reach more interested people faster than any other means. Extension services and popular publications supplement each other.

Popularization can be carried too far if there isn't reasonable supplementation. To reach the most people, using appetizing small doses of information, research results can be reported through radio, television, and newspaper stories or even popular magazines of the fictional type. If sole reliance is placed on these outlets, however, unfortunate impressions sometimes follow. The audience may get the impression that problems are all solved and the solutions are simple indeed; or that you don't need to know much to adopt the results. Current-information items reported through these outlets might better be regarded as announcements indicating the substance of reliable, accurate, and durable material that can be obtained in the form of departmental popular publications.

Publications such as Farmers' Bulletins are the traditional avenue for dissemination of agricultural research information. Although they have been supplemented, they have never been supplanted. And they can be improved.

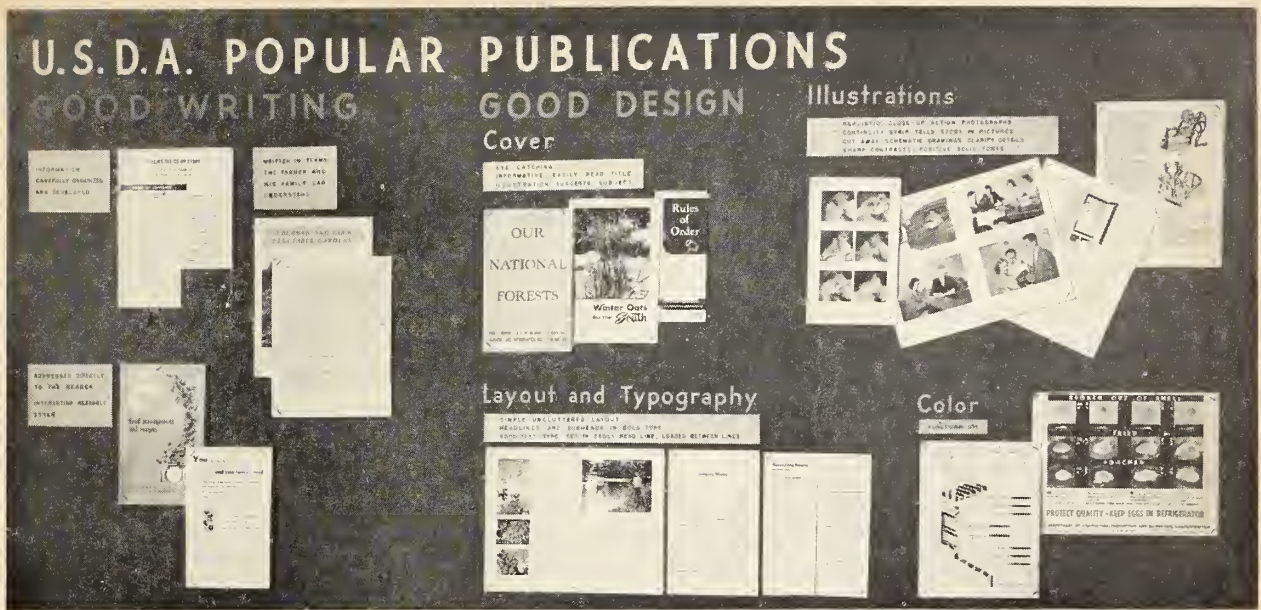
They are so important that research administrators encourage and implore you to improve them. Let's not allow them to become classified with time tables and almanacs. Bring them up to date. Make them timely. The time lag often is too great. Undoubtedly some scientists take too long after research is completed to put their findings into shape for popular publications, but editors also take too long. A recent study showed that, on the average, it took 11 months after the manuscript was written for the publication to appear. Then too, we must shorten these publications and dress them up to make them more attractive.

My experience with the Research and Marketing Act and the Agricultural Research Administration has continually impressed upon me the need for getting research results known. Our advisory committees are constantly stressing this. There is no better evidence of research accomplishment in a budget hearing or an advisory committee room than publications giving results.

We are looking forward to the birth of a new popular-type monthly journal for reporting our research. We hope it will help to fill an evident gap in our total reporting effort, as recognized by the advisory committees, agricultural attachés, and other workers who want to know what is coming out without necessarily obtaining a complete understanding of it. If they want the latter, they will turn to the popular bulletins. If the new publication serves its purpose, we anticipate an increased demand for the reports with which this workshop is concerned.

We, therefore, urge you more than ever to get out popular publications that will be understood, comprehended, and used in adopting, applying, or otherwise putting into practical use, the results of our research.





## Popular Publications Program-Wise

**E. W. Loveridge, Assistant Chief, Forest Service**

I am going to cover the background need for information and education work in the Forest Service, and some techniques that our information and education people have used. The very first work and the continued activities of the Forest Service, and other conservation work in this country, were due to the popular demand for information and education. These programs started many years ago and were brought to their focus by Theodore Roosevelt and Gifford Pinchot.

By way of background, the Congress has placed three important responsibilities on the Forest Service with respect to conservation: (1) To promote better forestry generally; (2) to administer, protect, and develop the national forests; and (3) to do the research work that is required in both of those fields.

Of some 2 billion acres of land in the United States, one-third is forest. One of the most spectacular facts is that 200,000 forest fires occur each year. Ninety percent of the fires are man-caused. One way to get at this critical problem is through publications. The results so far have been very striking.

Forests serve to produce not only timber but also to minimize the effect of floods. The way our

forests are handled with regard to timber-cutting programs is therefore very important. Four-fifths of the cutting operations are not good, because the people do not know better. We depend on popular publications to give them the needed information.

Last year the Forest Service published 632 technical publications. In addition, popular publications have advanced the program as follows:

An educational publication for farm youth, called Forestry for 4-H Clubs, has been in wide use for about 10 years. It was prepared jointly by the Forest Service and Extension Service.

We also work through women's groups, which make considerable use of our publications. Here, for example, is a packet entitled "You Owe the Land a Living—Six Lessons in Conservation."

More and more attention is being given to teaching the elementary principles of conservation in the grade and high schools. Here is a booklet that we put out for the use of 6th-grade teachers—Ranger Arithmetic.

Another publication of ours which is used mainly in schools is The Work of the U. S. Forest Service, a 22-page statement of the purposes and methods of work of our agency. The Forest

Service has been in Agriculture since 1905, but many people still think it is in the Department of the Interior.

I should also mention one item that is for very young school children in the second and third grades. It is a cartoon study book, financed by State forestry departments and prepared with the help of the Advertising Council, called *Smokey Bear's Story of the Forest*. State foresters have bought 2 million copies so far, for State distribution.

To help implement the part of our program calling for assistance to private owners in establishing and tending forests, and in harvesting and marketing forest products, we have issued a number of new popular publications within the past 4 or 5 years. Here are some of them:

Farmers' Bulletin 1989, *Managing the Small Forest*, prepared with the help of the Extension Service and the Soil Conservation Service.

Farmers' Bulletin 1994, *Tree Planting in the Central, Piedmont, and Southern Appalachian Regions*.

The *Northeastern Logger's Handbook*, a 160-page manual for the small logging operators. This book includes over 340 drawings and photographs.

There are 40,000 small sawmills in the United States whose operators are seeking information. This year we issued another handbook, *The Small Sawmill Operator's Manual*. It is 120 pages, letter size, and contains well over 100 separate illustrations. This manual, like the *Northeastern Logger's Handbook*, is written directly to the owner or operator of a small sawmill. The *Northeastern Logger's Handbook* is used also in several foreign countries, and some countries, like Japan and Chile, have asked permission to translate it into their languages.

Another broad value of popular publications is in telling the public what work we are doing at the various research centers and what the aims of such work are.

Here is a pamphlet, *The Forest Products Laboratory—A Brief Account of Its Work and Aims*. More often, these take the form of small guidebooks for the particular research center.

A cooperating lumber company financed the printing of a *Guide to Crossett Experimental Forest*. Here is a multilithed one, *What's the Government Doing with Its Forest Land?* It tells about the management plans that are developed and put into effect on the Francis Marion National Forest in South Carolina.

Recently we put out a pamphlet that does about the same thing for all the national forests. It is *Agriculture Information Bulletin 49, Our National Forests*.

In the matter of floods, our answer is *Know Your Watersheds*.

Popular publications of a training nature are used in furthering the development of intensified fire protection on the national forests and cooperative fire protection on State and private lands. Establishment of a well-trained standby force is a big part of that job.

Here are two colorful training booklets that were prepared by our field offices with State help. One is *Water versus Fire*. The other, *Notebook for Forest Fire Wardens*, contains a list of brief, basic statements about why and how fires get started and progress, and the how-to-do-it of actual firefighting. A little cartoon illustrates each point.

I have tried to give you the background of our work and some of the techniques that we are using, as well as the activities we are engaged in which can only be carried on with the help of you people.

## **Legislative Importance of Department Publications**

**Joseph C. Wheeler, Deputy Director, Office of Budget and Finance**

In making a statement on the information work in the Department of Agriculture, the temptation to dwell at length on the Organic Act of 1862 is almost irresistible. However, I'm sure that no one here needs to be reminded of the importance of disseminating among the people of the United

States useful information on subjects connected with agriculture.

But why is it, with such time-proven and venerable legislative sanction, we find information activities from time to time getting in hot water with Congress and others? I do not have the



time or analytical ability to answer that question to your satisfaction or mine, but I do have a few ideas on the subject.

There quickly comes to mind certain unfortunate episodes which resulted from titles of publications or something in their texts which lent themselves to ridicule or deliberate twisting of purpose or objective. Such material seems to be fair game for those who are looking for a humorous twist to a news story or are interested in deliberately discrediting governmental activity. Even more unfortunate, these episodes often impress a large number of people who are too far removed from the true objectives and merits of the publications to appreciate their value. We must constantly be alert to avoid these situations and we must explain them patiently and carefully when they occur.

Another problem that faces information work is the tendency to confuse the media of information with the substance of information. In these days we are accustomed to being persuaded—sometimes against our will—by the things we hear over the radio and television, and read in the press, in advertising, or in other popular publications. When we agree with the things we hear or see, we are inclined to take the medium for granted, but when we disagree with the message I think we are inclined to react against not only the message itself but also the medium through which we receive it. This tends to put radio, television, press, and popular publications' services into the category of propaganda purveyors, and directs resentment against the form of communication itself.

This reaction against media per se is particularly noticeable in connection with some of the dynamic and controversial action programs. Information necessarily reflects both the strength and weaknesses of Department programs. More significant, in reflecting program action it carries the facts of program action to those who disagree with the policy or operation of a particular program as well as to those who agree with it.

We need to know the facts about the objective character of our information work, a large proportion of which merely conveys the results of scientific and economic research and fact gathering, so that we can explain it to those who will listen.

In spite of the difficulties that are inherent in your field, information work in the Department

of Agriculture enjoys a good reputation. You have only to peruse the congressional hearings and debate on Department of Agriculture appropriation bills to find evidence of this. I am not referring just to the Department's Office of Information and its leadership, although I certainly mean to include them. I believe there is a growing appreciation in Congress of the vital importance of doing an even more comprehensive job of getting the results of our work out to the farmers, educational institutions, and other groups who can put those results to work.

This understanding and appreciation helped us immeasurably when the tidal wave of resentment against Government propaganda rolled across Capitol Hill and found expression in section 412 of the 1952 Appropriation Act and section 411 of the 1953 act. Members of Congress rose to insist that Agriculture was "different," that the dissemination of agricultural information is a primary function which must not be crippled. As a result, many exceptions were written into these provisions which greatly limited their impact. I do not mean to minimize the damage from the standpoint of morale or the media affected, but I do believe that the results would have been much worse but for the good understanding of our information effort on the part of many Members of Congress.

Under the Department's practice of presenting budgets on a project or activity basis, the administrator assumes an important responsibility which would not exist if our budgets were reviewed and approved on the basis of rigid, detailed, operating plans. The administrator has a responsibility to keep the various means in balance—a responsibility that goes hand in hand with the privilege of administrative discretion in determining how best to manage his programs. Out of the total funds provided for each activity, he must see to it that his funds and property are properly accounted for, his personnel program carried out in a legal and effective manner, and so on. And he must see to it that a proper balance is maintained between the effort devoted to direct research or other program operations on the one hand, and the dissemination of the results of the work on the other.

I suspect that one of the most difficult decisions the operator of a research field station has to make is the decision to forego that additional scientific



aid or seasonal laborer, whose work might be immediately productive in connection with the problem at hand, in order to replace the wornout pickup truck whose maintenance costs are excessive or to paint the barn or replace the fence. Similarly, I am sure that it is difficult for the head of a research bureau to insist that his technical staff devote sufficient time to writing or revising publications seemingly at the expense of direct effort toward program objectives. But these decisions must be made and are inherent in the desirable flexibility which we enjoy in determining the most efficient means of conducting programs for which public funds are provided.

In the judgment of the Director of Information and the Budget Officer of the Department, some of our programs have got out of balance with respect to the timeliness, and to some extent the quality, of our publications. This situation is understandable, but it warrants the special efforts that are being made to correct it. I believe that the position of the Office of Budget and Finance can best be expressed by quoting part of a memorandum from Mr. Roberts to Mr. Webster:

It would seem incredible to most taxpaying citizens that the Department, despite the large sums of money it has received and continues to receive for the purpose of acquiring and diffusing useful information on agriculture, is spending money for the reprinting of bulletins which are out of date and which do not reflect the current findings of our research programs, including those of State experiment stations.

It looks to me like a strenuous departmental effort to correct this situation is long overdue. In making this statement I realize that the primary responsibility for revising the material in these publications lies with research and operating bureaus and agencies of the Depart-

ment. However, I feel that you, as Director of Information, and I, as the Department's Budget Officer, also have an important function in this area which we must recognize and implement. As I indicated during our discussion about a week ago, I am ready and willing to do everything I can within the scope of my responsibility to bring about improvement in this situation which seems to be growing increasingly worse.

At the present time bureaus and agencies of the Department are provided with appropriations not only to conduct necessary studies and research investigations, but also to provide for dissemination of information on the results of such work. This being the case, I would surmise that a request in the 1954 budget for a substantial increase in funds to bring up to date information in existing bulletins, would not have a very cordial reception in either the Budget Bureau or the Congress. However, I can think of no adequate excuse for the Department's failure to furnish within existing available funds, reasonably current information in farmers' bulletins and other publications which it releases from time to time.

As you know, John Lynch, one of the program analysts in our office, has been working with the Office of Information and with each agency in establishing a realistic schedule to bring our publications up to date. At the same time, the Office of Information, through this workshop and other means, is making a special effort to bring to these publications the latest improvements in style, format, makeup, and the like.

The job of improving the quality and timeliness of our publications is of great interest to the Office of Budget and Finance because of its close relationship to the very basis of our approach to budget presentation. We support this program and the objectives of this workshop 100 percent, and we are doing our best to encourage and assist in this important undertaking.

## **Publications Improvement as Seen by the Government Printing Office**

**Philip L. Cole, Deputy Public Printer, Government Printing Office**

I am sure that out of the discussions, studies, and suggestions that will be offered during this workshop, you will find the means of greatly improving your Department's already very successful publications program. Our Office stands ready to assist you in any way we can. Your agency is fortunate in having Mr. McCormick and Mr. Goodrich in charge of your relations with the Government Printing Office. These gentlemen are eminently qualified to see that the GPO gives you the service you need.

Another reason for the success of your printing program is the excellent planning that Department of Agriculture publications get before they come to us. No single Government agency gives us, in general, better prepared manuscripts.

The Department's Agriculture Yearbook, which is one of the oldest and best known of all Government publications, is an outstanding example of the modernization—the improvement, if you will—that has been developed in the field of public printing and binding. The recent issues have

been a credit to the Yearbook Committee, to the authors, to the editor, Mr. Stefferud, and, I think, to the Government Printing Office.

The physical characteristics of the book—format, cover, and general design—all show what can be done when an agency and the printer get together and really cooperate.

To almost an equal extent, developments in preparation of the Farmers' Bulletins and other publications reflect an understanding of the public's interest in, and demand for, information from your agency. Despite the wide coverage provided by your several systems of distribution, so many people want your publications that last year the Superintendent of Documents sold nearly a third of a million dollars worth of them.

In the last fiscal year, of a total printing volume of \$89 million, about \$3 million was for your Department. Congressional printing cost about \$10 million, and the defense agencies spent nearly \$50 million. You will, therefore, understand that we cannot pick up and run with every job you send us. Neither can we have any preferred customers who, because of the large volume of their orders or by virtue of extra pay for service rendered, get better service than a hundred other agencies. There must be, and is, in the GPO a strictly impersonal rendering of equal service to all.

These may appear to be disadvantages to you when you send in a job that you believe is entitled to a high priority. We take your delivery request as made in good faith and try to schedule completion on the date you ask for. Within a short time, usually 24 hours, your printing officer gets either a notice that the date will be met, or a request for extended production time. And I may add that we are able to accept your schedule in more than 9 cases out of 10 when your request is justified.

As long as your editors will cooperate in planning their publications for even signatures, you can continue to save a great deal of money. But you have to be willing to reduce 17½ pages to 16 by eliminating some copy, removing space, re-setting in some instances, and so on.

The economy of even signatures is present in all kinds of publication printing, but is especially important in long-run production on rotary presses.

We are prepared to place at your disposal for your revisions program the largest collection of modern printing equipment in the world. We have nearly all commonly used type faces. We can give you the advantage of substitute typesetting methods if you want them and your job calls for them. We are not limited to any particular class or volume of printing, and if total Government orders exceed our capacity or include specialties that commercial printers can do more economically, we have such facilities lined up in every part of the country. We can give you such service as I believe no other organization or establishment in the country could give. If there is a justifiable need, for example, for a quarter million 16-page pamphlets in 48 hours we could do the job if you could handle proof and copy fast enough.

We have set ourselves up regularly to provide prompt production of jobs that fall readily into Government printing standards, and the fewer differences there are between your job and those standards, the more efficiently and expeditiously can your job be produced.

There's one thing your editors should never forget: Clean copy and clear layouts save money. I can't say it too often.

Select a legible and commonly used type face.

If possible, have your manuscript typed with a character count that is the equivalent of your type line. You will find it an invaluable aid to copy fitting.

Begin each page with a paragraph—our preparers may want to cut your copy, but they would like to avoid pasting it.

If you must use clippings, paste them on a standard-size sheet.

Type headings and legends on separate sheets.

Avoid, if possible, handset type. Remember that handwork costs money. Never forget that, if you want to keep your costs down.

Number your pages consecutively. At the bottom of the last piece of copy write "All."

Read every page carefully before you release it, and mark corrections on the copy before it is set—not on the proof. The cost of author's alterations in the GPO last year amounted to some \$635,000. Learn to use the proofreader's marks; if you don't know them you'll find them in the GPO Style Manual or in the back of the dictionary. Use



them only to mark the printer's errors and you'll escape a lot of extra costs.

I presume you know that there are two principal methods by which your publications are produced—letterpress and offset.

faces. A good idea is to keep it in the family—type family, that is.

Offset has a definite place, and this class of work, for a number of reasons, is growing by leaps and bounds. Not very long ago the quality of offset



Letterpress printing involves setting type on the linotype slugcasting machine or on the monotype, which is generally used for tabular matter. Letterpress printing may be done directly from type when the quantity is small or from stereotype or electrotypes. It is generally the quickest method since it entails fewer steps.

You can send a lot of money down the drain without adding one iota to the appearance or appeal of your publications by using the wrong mixture of type faces. Whenever you select type faces that require mixing, or cutting in, or several machine composition products, up go your charges. Better find out what you are doing before you go hog-wild with a wealth of display

printing was not always the best, but many improvements have been made both in platemaking and in presswork. Where many illustrations are used, offset lithography helps you escape the cost of expensive photoengravings. The disadvantages are the greater number of steps involved, the delay entailed when preparation of copy consists of many elements, and, by no means least, the competition for the use of somewhat limited equipment. Letterpress facilities available are at least 40 percent greater than the offset facilities.

Generally speaking, regular type gives more compactness than the substitute methods, and careless preparation of copy for camera reproduction can waste a lot of paper and a great number of



press impressions. The GPO is prepared not only to accept properly set camera copy but also to provide it for you when your work requires it.

The greatest waste in offset printing, it seems to me, is due to lack of planning. An agency will make a small original run in its own duplicating plant, with careless arrangement of its material, and then later decide that it needs a large quantity produced in a hurry from that duplicated copy or from the negatives on hand. When you do this you multiply the cost of the original mistakes.

Of course the most common waste of printing money is by indifference to author's alterations—that is, changes in copy when the job is in the proof stage. But there are others, and you can avoid them if you choose to do so.

Like every other printing office, the GPO has its standard type faces. When you have a big publication, with a short schedule and an average-length run, you would do well to accept our standard type faces and sizes. By doing so you avoid costly machine changes; we can put a lot of operators on the job, and it will go through the plant with fewer hitches and delays. If you have a big book and a long run, then it would be well to select a compact type face that will give you a lot of characters on a page. This is what we did with your Yearbook.

But when you get into limited type faces you have to be more careful about your schedule and give us time to do the job without having to charge you for machine changes, overtime, and special handling.

When your job has illustrations, careful preparation of the art work is important. Elmo White knows all about this and I urge you to follow his talk very closely. I just want to give him a little advance support. Do not mark legends or identifications on the back of your illustrations. Even

light pressure of your pen or pencil on the back will create shadows on the face of the photograph that will be picked up by the camera. Protect your work from scratches and dirt with a cover of manila or kraft paper. Keep crop marks in the margin. Do not mount small illustrations on a large board. You prevent the cameraman from ganging his work when you do this. As far as possible avoid combinations of line and screen dropouts, highlights, silhouette halftones, and tricky effects. They represent expensive handwork for the engraver.

Photoengravers get the highest pay rate in the printing trades; so anything that reduces the work they have to do means a smaller bill for your printing. Besides eliminating much handwork by avoiding complex engravings, you save camera time and other handling charges by using a uniform reduction for your art work. From the quality standpoint look out for overreduction of line drawings and the various mechanical screens. If you draw the lines and dots too close together by reduction, you end up with something that is without detail.

When your copy and illustrations are ready and your general specifications have been determined, somebody has to write a requisition. It is usually the printing officer. Regardless of who fills it out, a lot of trouble can be saved for everybody if it contains the correct and complete information.

Of course, we are going to review every requisition that you send us and, without departing from your specifications if possible, produce it by the most efficient and economical plan that we can devise. In some instances the ideal plan may involve changes of various kinds in your format, or materials, or even in the copy. In these cases we will tell you about it and seek your cooperation and approval.

## **The Joint Committee on Printing Looks at Publications Improvement**

**James Harrison, Staff Director, Joint Committee on Printing  
Congress of the United States**

The Joint Committee on Printing was provided for in title 44 of the United States Code in 1895. Section 4 of that title gave the committee broad powers over printing, binding, and distribution of

Government publications. In attempting to carry out the intent of section 4, the committee annually publishes a regulation in which it sets forth interpretation of title 44.

I wish to enlarge on certain sections of this regulation. I first refer to the paragraph dealing with legality of printing:

No printing, binding, or blank-book work shall be done at the Government Printing Office or at any other printing or binding office, plant, or school of the Government unless authorized by law. (See sec. 116, title 44, U. S. C.) All printed matter issued shall be devoted exclusively to the work which the branch or officer of the Government issuing the same is required by law to undertake, and shall not contain matter which is unnecessary in the transaction of the public business or matter relating to work which any other branch of the Government service is authorized to perform. (See sec. 219, title 44, U. S. C.)

The committee tries to eliminate duplication. As we go over Government publications that come into our committee office day after day, it is sad sometimes to see the amount of duplication that is present. I have had the privilege of attending several meetings in other Government departments where they had assembled all their publications in one room. The officers themselves were amazed at the amount of duplication. I have not seen the Department of Agriculture publications in a group. If you have not, I suggest you do so.

The regulations contain a paragraph on form and style:

With respect to printing which is requisitioned from the Government Printing Office, attention is directed to section 216, title 44, United States Code, which provides that—

The forms and style in which the printing or binding shall be executed, and the material and the size of type to be used, shall be determined by the Public Printer, having proper regard to economy, workmanship, and the purposes for which the work is needed.

The Government Printing Office Style Manual, approved by the Joint Committee on Printing, was specifically compiled and published to meet the requirements of this law. It is the opinion of the committee that deviations therefrom generally constitute a waste in public printing and binding.

We come to the problem of illustrations. We realize that a picture is sometimes worth a thousand words, if it is satisfactory. In the regulation we have a paragraph on illustrations:

Illustrations shall not be used in Government publications unless certified by the head of the department or agency to be necessary and to relate entirely to the transaction of public business.

I think you people who have dealt with the committee on illustration problems will agree that the committee is not unreasonable, and that if the

illustrations can be shown to serve a functional need, the committee will not disallow them.

Now for the matter of color. The committee feels that color, to be used, must serve a functional need, and that two or more colors should not be used except in thoroughly justified cases. The definition of functional varies. We have set the \$500 limitation in order to coordinate this color program.

The paragraph on color printing reads:

The committee is of the opinion that, in general, printing in two or more colors is a waste of Government funds and, consequently, prohibits the same except for classes of work wherein additional colors provide a functional value to the program. No such printing which involves an additional expenditure of more than \$500, whether printed at the Government Printing Office, in an authorized printing plant of a department or agency, procured out of contract field printing allocations, or on waiver by the Public Printer, shall be done without prior approval of the Joint Committee on Printing.

In all instances wherein additional colors are to be used, it shall be the responsibility of the department or agency involved to determine that such additional colors provide a specific functional value to the program.

Whenever the cost of additional colors is expected to exceed \$500, it is strongly recommended that departments and agencies review preliminary sketches and visuals with the Art Section of the Government Printing Office and then submit such material to the Joint Committee on Printing for consideration before completion of finished art. This procedure will avoid wasted expenditures for completion of art work which later might be disapproved by the Joint Committee on Printing as nonfunctional.

The approval of the Joint Committee on Printing with respect to the use of colors in connection with the printing of maps is not required unless the maps involved are parts of publications.

The Director of the Division of Typography and Design, GPO, tells me that many of the departments are coming to his office first, and in many instances they are able to eliminate the use of color. The committee does not want to impose hardships on the departments. We feel that, because of the law, we must insist on restrictions. The cover of your last Yearbook of Agriculture, on insects, was a good example of color work.

I want to call your attention to one other paragraph in our regulation. It is on allocation of publications.

No department, agency, or independent office of the Government shall allocate any publication to the credit of any Member of Congress unless such allocation is specifically provided for by law, or such publication is requested by the Member of Congress. (J. C. P. Res., June 14, 1948.)



## Discussion

QUESTION. What constitutes "functional use"?

Mr. HARRISON. It is impossible to give a general definition. Each illustration has to stand on its own feet. We have approved the use of color for appearance alone; for instance, a recruiting poster for the Armed Forces. We have been able to cut down the number of colors considerably. I mentioned your Yearbook. The committee felt that, in order to show these insects in their various stages so that they would be recognized by farmers, it was necessary to have color. We had another publication from Agriculture with pictures showing grains of wheat. The color means a great deal in distinguishing hard wheat grain from soft wheat grain.

QUESTION. What is the policy of printing in other color than black?

Mr. COLE. One color doesn't mean black. Your only difference in cost would be in the cost of the ink and a labor handling charge for cleaning up the press. It doesn't cost more to clean color other than black, but the pressmen don't clean between blacks. The GPO, unlike other agencies, does not get an appropriation. They have to charge for everything in order to pay any salary.

Mr. HARRISON. The committee recommends that you use a color other than black if it will be more effective. The additional cost is not very much.

QUESTION. What is the feeling on the use of more than one color for posters?

Mr. HARRISON. It depends on the specific use. There is more chance here because you are trying to attract people's attention. But try to keep to two colors.

## Publications Improvement and the Revisions Program

**R. L. Webster, Director, Office of Information**

When we in the Office of Information speak of the revisions program, we are thinking about the movement that is under way in the Department to bring our overage Farmers' Bulletins up to date. About a year ago we examined the list of publications which we furnish Members of Congress and which they distribute by millions of copies each year. We were dismayed to find that among those bulletins we had some old fellows—bulletins which were 10, 15, 20, or 25 years old, but for which there was a demand because of their titles.

We get requests for as many as 20,000 copies of some of those out-of-date bulletins each year. People read the title and ask for the publication. When they get the publication and find it contains nothing on the subject in which they are interested, they complain. It is not so much that the information in those bulletins is not good, but rather that there is so much not in the publications that has happened since. We made an analysis of those publications and showed it to the Budget Bureau and the Appropriations Committees. As a result, we got general recognition that the Department of Agriculture cannot be in the business of distributing thousands of publications which are that old.

Revising several hundred publications is no small job. We estimated that it would take 3 years to revise the 300 popular publications that ought to be brought up to date. This will take time, people, money, and determination. Out of this workshop, if we get determination, maybe the money can be found, and other requisites will be forthcoming.

The situation is complicated further by the fact that you cannot sit down and have the work done in one place. The publications are found all over the Department, although most of them are in ARA. Situations vary from bureau to bureau; some have money, some don't; and in some, other priorities may interfere. It will be a difficult job to get the appropriate people in all the bureaus to work, so that at the end of 3 years we will get it in balance. What we want, as a minimum, is to have publications no more than 10 years old, that contain current information, and that are readable.

We have worked with the budget and the administrative people. We think we have this revision thing beginning to roll. We see signs of being overwhelmed by revisions before too long and we are happy at the prospect.



The revisions program is one of the reasons for this workshop, but not its entire reason. We started with the thought that we would hold the workshop on just the revisions program, but we found interests were broader than that. People wanted improvement of publications generally.

I would welcome any questions or comments that any one may have on this publication program.

### Discussion

Mr. OLSON. Is this workshop aimed at the revisions objective?

Mr. WEBSTER. The revisions program started it. But as the committees made plans and as we talked to the bureau people, we found the interest was much broader.

Mr. STEPHEN. Does the name "revision" imply that the old publications will be published in the same format? Have you planned to issue supplemental folders to bring them up to date without doing the old ones over?

Mr. WEBSTER. We will have some of that. There may be many that say "nay." I think, in general, we would rather rework the publications than get out new ones. There may be some in which the subject matter is well put and a supplement could be added.

Mr. STUELER. What about new photographs?

Mr. WEBSTER. You have the problem of photographs; they are very important. But that is just part of the illustrations job. We need art work, too.

Mr. PERLMUTTER. A few bureaus do not have Farmers' Bulletins that are out of date at the moment but may have some others that are rather old and should be brought up to date.

Mr. WEBSTER. I think the principle applies to every publication that we are distributing.

QUESTION. Wouldn't it be better in some cases to withdraw some of these publications?

Mr. WEBSTER. If a publication is not in demand or is out of date we sometimes withdraw it. The problem is to have publications for which there is a continuing and apparently a real demand.

Mr. STEPHEN. Is there a possibility of tying-in with the State colleges? If they have a bulletin that applies to their area, could the letters be referred to them?

Mr. WEBSTER. I think that is possible and probably could help in some cases. The subject will be covered later in the workshop.

Mr. MILEHAM. We should be open to all suggestions. I hope that out of this workshop we will get a number of people thinking on these problems.

## The Place and Opportunities of USDA Publications in Serving Rural People—Panel Discussion

**CHAIRMAN**—Mason Miller, Experiment Station Editor, State College of Washington, and chairman of the Publications Committee of the American Association of Agricultural College Editors

**PANEL**—Viewed by a Suburban Homemaker—Mrs. Myrtle Hewitt, Falls Church, Va.; As Seen by a County Agent—Joseph E. Beard, County Agricultural Agent, Fairfax, Va.; On the Fairgrounds—Marguerite Gilstrap, Editor, ARA-PISAE; Via the Extension Editor's Office—John M. Ryan, Agricultural Editor, University of Maryland

Mr. MILLER. We study the techniques for preparing publications, but often we wonder if we are getting results. In this workshop we are going to find out in the beginning what some of the users of our publications think about them. The farmer who was to speak to us called and said he could not get here, but Mrs. Myrtle Hewitt, Falls Church, Va., will give us the view of the suburban homemaker.

Mrs. HEWITT. We have a very active home demonstration club where I live. We receive, of course, leaflets and bulletins from the Department of Agriculture but I am not sure that we use them too much because, in this day, we are living too fast to stop and read. We do not have time to pick up those bulletins and read them through and get all the detailed information. We want something at our fingertips, in pictures. We prefer some-

thing we can see, that is shown step by step, like a demonstration in freezing beans, making baskets, and so on.

At our last meeting we had a leaflet on making simple refreshments, including cookies. I knew there was no use in taking the Department of Agriculture publication and reading the recipes. I did not have a picture to show them, so I got my food ladies together, took the ingredients to one of the houses, and asked if we could bake our refreshments there. We let the members go into the kitchen to see the cookies made. Then they all wanted the recipes, because they saw how the cookies were made.

We got worlds of information from your publication, *How to Tailor a Woman's Suit* (M. P. 591), because it showed us in pictures just how to tailor a suit.

MR. BEARD. It seems to me that bulletins might well be listed in three categories: (1) Those that are strictly scientific and technical and primarily for research workers; (2) those of a general nature, for those casually interested in a subject; and (3) those issued for persons who have a specific problem and need a quick answer that is short, specific, and easily read. In producing publications you should keep the readers in mind.

Farmers, as a general rule, are interested in the last category. A farmer wanting to estimate the quantity of silage in a silo or the method of obtaining the number of board-feet in several standing trees does not need a history of silage or of how these measurements were developed. He will accept the fact that they are accurate and satisfactory simply because the USDA recommends it. He has faith in the Department.

A housewife whose baby chicks have Newcastle disease is not interested in the fact that the disease was discovered in another country and probably was imported into the United States in 1898. She wants to stop baby chicks from dying and help sick ones to get well.

Then there is the problem of keeping bulletins up to date. Now that we use tractors and airplanes, we don't want bulletins showing mules pulling equipment. Most of the bulletins listed in my last category must be continually revised because of new discoveries. Any doctor who hasn't revised his system in the last 5 years is out of date. What will we know about the use of isotopes on the farm and in the home in the next 5

years? What did we know about the use of antibiotics on the farm 5 years ago as compared to today?

I have had a glimpse of your problems today, and I know they are almost insurmountable. But we must solve them. Farmers look to us for the latest information.

We need to think of the part-time farmers and subsistence farmers. There are more of those now than of the people who make 100 percent of their living from the farm, and their number is increasing rapidly. And we need publications for suburban areas.

Can anyone here tell us how to get bees from an attic without disfiguring the roof, destroying the honey, or injuring the bees? There are many similar problems within 8 miles of this spot and suburban people need special studies conducted and the facts listed for their specific use.

MISS GILSTRAP. At a fair you get the reaction of the people. The Minnesota State Fair draws about 900,000 people, but only about 10,000 came to the Department exhibit. The panels sent out by the Department were liked by all. I cannot say the same for the bulletins. Some of them were very good. We had M. P. 619, *Your Farmhouse—How To Plan Remodeling*, the supply of which lasted only 1 day. It is the custom to show a wide range of work. (She showed bulletins that were out of date, including one on seed corn, and marketing of greens.)

Another point I wish to mention is the competition we have with other agencies. The defense agencies' publications outshone ours in every way; for one thing, they had posterlike covers. Industry is making great use of exhibits at fairs. Large industries are spending more and more money on exhibits at fairs because that is a good place to find people.

I think that if you go to a fair you will come back with the thought that we should not send out any bulletin that is more than 5 years old. And they should be only those we are proud of. We should use this as an opportunity to put our best foot forward.

MR. RYAN. I want to make just three points with you this afternoon. These points are: (1) The bulletin is the basis, the cornerstone, and the foundation of the agricultural information program; (2) the Department of Agriculture, because of its size and resources, has the opportunity



and the responsibility to meet publication needs in many fields where the States cannot give adequate service; (3) the State extension services, I think, are unanimous in their appreciation of the distribution system now being followed by the USDA.

Now the first point: A number of years ago, Milton Eisenhower pointed out to an AAACE meeting that the publication was the only medium at our disposal over which we had complete control. When we use the newspaper, the radio, television, or any of the others, our information is at the mercy or the whim of an editor who does not work for us; our message is presented to the public in the way that the editor thinks it should be presented.

In the bulletin it is a different story. As long as the Department and the colleges publish their own bulletins, we can present our message in our publications in the way we think it should be presented. We can emphasize what is important and deemphasize what is not important.

The publication is probably the most effective method of presenting information—certainly it is the most complete. In a news story, a radio broadcast, or most of the other media, the best we can do is to give a smattering. But when it comes to giving the facts, and all the facts, and how to do it, once we get the bulletin into the farmer's hands or his wife's, we can give him the complete story. He also has time to read and study it and go back and check it again if he wants to.

I would like to say a word here about "dollar-ing-up" bulletins, making them pretty, with fancy layouts and colored type and color pictures. I do not believe that the Department has made as much of an effort along these lines as some of the States. We rather think that the Department is wise in sticking to plain black and white.

Certainly, all of us are in favor of making our publications just as clear and easy to read as possible. Prettying them up does not always add to the clarity. Usually the purpose of prettying up a bulletin is to make it sell better—encourage the farmer to select it out of a bulletin rack ahead of some of the others. Our problem is not to sell more bulletins but to keep the demand down—we can't keep a large enough supply as it is.

Putting on those fancy trimmings cost money. It means that you can publish fewer copies with

your existing budgets. And budgets are certainly among our biggest problems.

When the States, or the Department for that matter, feel that they need a fancy bulletin to sell a story or an idea, that is different. But I personally would like to see the Department of Agriculture hew to the line, as it has in the past, with well-written, well-laid-out bulletins, sacrificing beautiful layouts and color, and putting the emphasis on more good "bread and butter" publications—we don't have nearly enough of them.

Now for the second point—the opportunities of the USDA in publications. In Maryland we have a printing budget of \$12,500, half of which is for printing extension publications, the other half for those of the experiment station. Last year we published approximately 250,000 copies.

That's pretty small potatoes, isn't it? Before I moved to Maryland last summer, I spent 15 years in South Dakota. While I don't have at hand the figures on the size of the South Dakota printing budget or the number of copies published, I know that it is about the same as Maryland. Most other States, I think, would average about the same. Our little budget of \$12,500 in Maryland wouldn't pay the ink bill for USDA in a year.

The average edition of a publication in Maryland will run about 5,000 copies—some less, others more. I imagine that the average run of a USDA publication would be much higher. We print about 25 publications a year; USDA must print several hundred. When you have big editions you can publish for lower cost per unit.

It is always a battle in a State to get adequate funds for publications. USDA with its vast resources in money and personnel, its farflung scientists and authors, can delve deeper into the publication field than can any State. I don't know of any State that can publish all the publications that it would like to or that it should. Neither can the USDA publish all it should or wants to, but it can come closer to it than the States.

And there are many fields where the subject matter is the same in all States, where the Federal Government can do a better job than a single State can and can do it cheaper.

We are sure that the State extension services will agree that the USDA publication program is filling a very worthwhile function as an aid, an adjunct, or a supplement to the publication programs in the States.



Now I would like to touch on distribution problems, and to do that I want to tell you a story about an experience I had as an extension editor in South Dakota during World War II. One day the county agent leader received notice of a Federal leaflet dealing with civil defense. He sent off a letter for 100,000 copies. The State home-demonstration leader also ordered 100,000 copies. So did the leader of our neighborhood-leader system. A couple of weeks later, big wooden boxes, about the size of piano boxes, arrived; the freight bill was about \$500. We had 300,000 copies—enough for every farmer, wife, and baby. The upshot was that we refused to pay the bill and the whole works was sent back. The three people who ordered the leaflets wanted them if they were free, but they did not want them bad enough to pay for them.

That's probably going a long way around to tell you that I, and I think all States will join me, heartily endorse the present system of having a designated publication distribution officer in each State who is the only one whose publication orders will be respected—orders for quantities, that is.

It has helped distribution matters greatly to have a distribution officer in the Federal Extension Service—and it helps a lot more when that man happens to be Norman Tucker. I think that Norman, in his smooth way, has done more to keep publications moving smoothly to the States than anyone we know of.

So, in conclusion, I want to say that the bulletin is the cornerstone of information—let's give it the attention it deserves because of its important position; second, the Department can render a great service because of its size—a service that States cannot do for themselves; and third, I want to congratulate you upon your publication distribution system—it has saved a lot of headaches.

### Discussion

Mr. McCORMICK. I have had a feeling for a long time that this business of simplifying the Farmers' Bulletins and cutting them down runs into the question of their use in educational institutions. Do you think that it is useful for educational purposes to pinpoint your publications down to give a ready answer? There is a lot of historical matter in publications that, to a farmer, is not too useful; but since you are issuing a pub-

lication for general purposes, doesn't it have some useful educational purpose?

Mr. RYAN. I think that Joe hit the nail on the head when he said that the farmer is not interested in history.

DAVID HALL. A man comes to you with a specific question. Where do you get your information if you do not get it out of a Farmers' Bulletin?

Mr. BEARD. The single bulletin cannot do both jobs. If you are going to print 100,000 copies you do not want to give the background information.

Mr. WEBSTER. How often do you get a request for a complete bulletin?

Mr. BEARD. You do have professional people who want complete information. The larger number of requests are from the farmers who are not interested in history. Is it cheaper to divide your publications into three types and save paper, or is it better to put the information in one bulletin and let every one have a copy of that bulletin?

Mr. WEBSTER. The amount of time people have to read is another factor.

Mr. BEARD. I am talking about people all over the United States.

Mr. STEPHEN. We do not expect a county agent to be able to answer all our questions. The farmer gets in touch with the scientist at the university who handles that specific subject.

Mr. BEARD. When you print a technical publication, couldn't you put a summary in the back?

DAVID HALL. Too often we in the Department have not analyzed our real need for a publication. The panel is right in saying that 95 percent of the requests could be answered by the summary in the back of a bulletin. We are trying to do that with our publications coming out of the revisions program.

ROY MILLER. There is a great deal of waste of paper in Government publications. There has been a tendency lately to print a list of directions on a cover page, to replace the old epitomies and needless introductory matter. The farmer needs a short, brief, easily read leaflet or program aid, for a very definite purpose.

Mr. OLSON. I feel that the long publications serve their purpose because some people want all the information that is available on one subject. Farmers' Bulletins do this. The county agent can go through a publication and mark the parts to be read and learned.

COMMENT. These long bulletins are a big problem. A series of simple, short publications can be kept up to date easily.

Mr. STEPHEN. In fair exhibits, don't you lose out because you are competing with the States which have their own publications? For instance, New York has up-to-date publications on corn.

They have a bulletin display at every fair. Before you go to a fair, could you contact the State and find out what they are showing?

Miss GILSTRAP. One of the things I have suggested is using a great many more lists than bulletins.

## Helping Ourselves To Help Our Readers

Grace Langdon, Associate Professor  
of Agricultural Journalism, University of Wisconsin

The first farm publications were of a textbook type and were developed at a time when people were not so busy as they are today. Now we are moving into a different age, one in which reading has to compete with other activities.

"Textbook bulletins" have not died out and are valuable as basic sources of information. Colleges find it hard to escape this type of bulletin because the men who are doing the writing have usually had more experience with that way of presenting material.

But other people may not be so enthusiastic over the long, difficult textbook bulletin. A teacher in a Wisconsin rural school wrote: "I think leaflets are more desirable than books because people find reading a book more of a chore than a pleasure, but the leaflets can be short and interesting."

A possible way to help ourselves to help our readers is to present our information to them in familiar forms. Let's see what some of these familiar forms are:

How many of us read textbooks voluntarily?—only a few. But most of us do read newspapers and magazines, listen to radio, and look at visual aids. Farmers and homemakers probably don't differ much from other groups in these interests, according to USDA studies.

Why can't some of the techniques used in these media be carried over into popular bulletin preparation? Can we use the writing style of the news story and the feature article as well as radio and visual aids techniques?

### *Bulletins in Newspaper Style*

We have grown up with newspapers and feel comfortable reading material written in newspaper style. So, writing a bulletin in this style may be a way to reach the reader's mind through an accustomed path.

Newspaper writing is planned for easy reading. First there is a big display title. Then a summary paragraph at the beginning gives the meat of the story. Essential ideas are put at the beginning of every paragraph. Paragraphs are short and arranged in a descending order of importance; special ones may be set in bold type. Newspapermen, of course, pride themselves on their use of everyday language. They use every device of good writing to sharpen any difficult material.

In preparing an annual report where many research findings are to be explained, it is possible to make the entire report readable by handling each unit as a separate newspaper story. This method is used in *What's New in Farm Science* (Wis. Agr. Expt. Sta.) and in *New Findings for Farm Folks* (Iowa Expt. Sta.).

Preparing a report in this way makes it easy for the newspaper editor to use different stories from the bulletin without rewriting. Another advantage is that there is less danger of changing the meaning; the writing is a "readymix" for the newspaper.

Writing bulletin material in news form is one method but sometimes the news stories are written first and the bulletin later as was the Illinois 4-H publication *You Make Your Own Clothes*. The Chicago Daily News requested five articles a week on sewing prepared in "a very direct and easy-to-interpret manner." The publication resulting from this series was a large-size bulletin using the same line drawings and written information that appeared in the newspaper.

### *Bulletins in Magazine Style*

Most of us enjoy reading magazines. They inform but are also interesting and easy to read. So, the bulletin writer may want to consider the



magazine or feature story approach as a possible path to the minds of readers.

Feature stories are articles written to inform, to give guidance, or to explain a practical process. But they differ from news story writing in that the author may interpret the facts as well as state them. Moreover, the writer may also use some of the devices of fiction and drama. Narration is often effective. In this type of writing it is natural to use simple, conversational style with everyday words, short sentences, and personal references. Material in feature style is likely to have a good readability score.

To prepare "feature story" publications, time and patience are required, as well as the ability to write in magazine style. This technique is not as difficult as that of fiction but it does demand a certain skill and imagination.

The magazine approach in bulletin writing has been used in several Department of Agriculture publications. One is Food for Families with School Children (AIS-71). Other examples are North Dakota's well-known classic The Northern Pig (Bul. 230), and the Wisconsin circular My Story—Growing Potatoes as a 4-H Project (Cir. 4-H 48).

#### *Bulletins in Radio Style*

From the radio we get information as simply and chattily as from a neighbor. So, perhaps the radio technique may be another path to readers' minds.

Giving talks on the radio is not as overpowering to an author as writing a bulletin. Sometimes a person who does not like to write can be persuaded to speak on the radio in a related series. If you, as editor, plan the series carefully you may have the essentials of a bulletin when the talks are over.

An example is the Wisconsin bulletin How We Can Get Our Vitamins which was based on a group of radio talks. In it there is wide use of "we" and "us," the human interest approach, short sentences, and figures of speech. These seemed natural to the author in writing radio scripts, but she might not have used them in a formal manuscript.

A successful bulletin on home-grounds planning also began with a group of radio talks. So much interest was shown by listeners that a printed publication was prepared using the same ideas. The author explained that talking on the radio made

him more aware of his readers and also helped him write in a friendly, direct style.

So, in addition to reassuring an author and helping to produce a manuscript, the radio approach tends toward informal treatment and simpler writing. Examples:

Grounds for Better Living (Wis. Spec. Cir. 15) and How We Can Get Our Vitamins (Wis. Cir. 310).

#### *Bulletins in Visual Aids Style*

The greatly increased use of pictures everywhere may be making our readers more conscious of illustration in bulletins. Examples of this trend are picture bulletins, field-trip bulletins, and poster bulletins.

*Picture bulletins.*—In this group are included the publications that are essentially made up of pictures. Information is given by large illustrations and short legends—sometimes there is no text at all. Examples:

Flight for Food (Dept. State Pub. 3534). This is a picture story of the battle against the desert locust in the ancient lands of the East. Excellent pictures and legends tell what happened.

Posture in Housework (USDA AIS 83). Picture books may have drawings or semicartoons as well as photographs. In a large-size bulletin the use of "This" and "Not This" compares good and poor practices.

The Fight To Save America's Waters. A Mark Trail adventure in public health and conservation (Fed. Sec. Agency and Wis. Conserv. Dept.). This is a visual aid in colored comic book style which tells a story for young people.

*Field-trip bulletins.*—The field trip is a way people learn by seeing for themselves. They may visit model kitchens or farms or even other countries. For later study a take-home bulletin is useful. If this publication identifies the trip in pictures and words, it is easier to remember the ideas. Example:

Each Acre to its Best Use (Tour Guide, La Crosse Station, Wis.). In this tour guide bulletin, ideas on soil conservation are pointed out at different "stops" on the experiment station farm.

*Poster bulletins.*—Other useful ways of projecting ideas are by posters and exhibits. People sometimes learn more easily from illustration than by visualizing the meaning of words.

Poster bulletins are usually based on a picture technique. Often a series of pictures shows the process step by step while alongside is a set of directions in readable, person-to-person style.

Poster bulletins are often 8½ x 11 size. They open up to 17 x 11 size for mounting in barn or house. Example:

Feeding the Dairy Herd (Wis. Spec. Cir.). The poster shows a farmer looking at different groups of feeds to find out how they may be mixed to balance the ration. Directions are given in large type with simple examples. Feed dealers used this chart when preparing mixes for farmers.

## Communicating Through Popular Publications

**Erik Barnouw, Editor, Center for Mass Communication  
Columbia University Press**

I have been asked to begin with an explanation of how our press happened to be involved in popular publications. It began, actually, at the instigation of a Government agency, about 5 years ago. The U. S. Public Health Service approached us with an invitation to cooperate in a series of radio transcriptions on syphilis to turn over to local and State departments of health in syphilis case-finding drives.

In general, people are reluctant to mention this disease at all. For years, it has been taboo even to mention the word in movies and on radio. We spent almost a year on the syphilis series and, somehow, the transcriptions did overcome the taboo. In some States, Ohio for example, they were used on every radio station. In Georgia, they were used on all except one station. We don't know exactly how many stations used the transcriptions, but approximately 500 or 700 stations all over the country did. One State believes that over 20,000 people were brought under treatment as a result of the series.

So, U. S. Public Health Service and New Jersey had the idea of establishing a revolving fund with the Columbia University Press to produce material to sell to local and State health departments, translating special knowledge into media that would reach large audiences. Our projects have included material on chronic diseases, heart diseases, crime, mental health, and similar topics, produced for various national associations and for State departments of health.

Our first assignment, however, was to produce a variety of material for nationwide case-finding drives on venereal disease. In this campaign, we produced leaflets, comic books, even washroom signs. We had to deal with several problems.

### *In Conclusion*

Our readers may avoid the "schoolish" type of textbook bulletin but might read the same information if it looks like the familiar, accepted forms of the newspaper story, the magazine article, the radio talk, or visual aids. As editors we may make it easier for our readers by using some of these techniques in popular publications.

When we started to do the series on venereal disease for radio, we kept getting advice from different people about what would go and what wouldn't. We worked out several different kinds of programs.

First, we made some dramatic programs with Broadway and Hollywood stars. Many people pointed out that the rural South doesn't listen to programs of this type, preferring hillbilly music to plays. We devised a special kind of treatment in which the narration was sung by such hillbilly singers as Red Foley and Hank Williams. It was a kind of hillbilly ballad, with dramatic scenes interspersed, which gradually developed into dealing with a serious problem—syphilis.

Some people said, "It is all very well to use hillbilly stars, but the subject—syphilis—is going to seem a little remote. They won't understand that syphilis is something that can happen unexpectedly to anyone."

We took a tape recorder to a hospital and interviewed people under treatment for syphilis. Their stories were edited and combined with a commentary, making a documentary-type program to put across the idea that people very much like us could have the disease for years without suspecting.

We tried comparing these approaches. We played the transcriptions to audiences in one room and asked which of these they thought would get more people to volunteer for blood tests. The vote was always for the documentary approach. We tried this about 15 times with a variety of groups of people—all kinds of men and women, different ages, from different parts of the country. They always voted for the documentary-type programs.



Fortunately, we tested the programs in other ways. In Jackson, Tenn., we broadcast the programs over several weeks with accompanying publicity in the newspapers. At the end of the program we made an announcement to the effect that people could get blood tests at such and such an address and so on. When people came to the clinics to volunteer for blood tests, they were asked how they happened to come. If they said through a radio program, they were asked what radio program. At the end of the tests we got lists of the titles of the programs that these people mentioned.

The results were quite different from the group tests. Three hillbilly programs ranked 1, 2, 3 on the list. At the top of the list was a hillbilly program mentioned 33 times. The next one, mentioned 31 times, was a program by a New York singer not well known in Tennessee. The next program was mentioned 28 times. Then came several dramatic programs with counts of 15, 14, 13, 9. All the 6 documentary programs put together were mentioned by only 6 people.

Does this prove that the documentary approach is no good?

In a series on alcoholism, we used a documentary approach. The series was successful.

One reason for the failure of the documentary approach on the syphilis problem was that we were dealing with an audience that did not realize that it had reason for interest in syphilis. In the alcoholic series, we were trying to convey information to wives, husbands, and sweethearts of alcoholics who were already at their wits' end about the problem. They were ready to listen. In dealing with the syphilis problem by means of the documentary approach, the audience soon consisted of only a few people interested in syphilis.

One of our syphilis programs was about a prizefighter and his wife. The fighter enters an amateur tournament, wins the attention of a promoter, and becomes a success. His wife is worried about the effects of his success, but he goes ahead, makes a lot of money and so on. Syphilis enters the story then. But by the time it does, you are addressing an audience of people who are interested in wealth, sex, fights, etc., and not just an audience of people interested in syphilis.

So, in some subjects, you are trying to reach an audience already interested in the subject, but in others, you are trying to reach an audience that is not interested and does not realize its members

should be interested. They need an indirect approach.

As a result of the experiment in Tennessee, the Tennessee Health Department thought that since our hillbilly approach worked on the air, it might work on juke boxes also. Owners said they would put a record on their juke boxes. So we produced a phonograph record. It was endorsed by the Music Operators of America. Mercury took it on. It was sold also to local and State health departments. The record was quite successful. As a result, we produced a comic book built around the record. You don't find out at first that it is going to be about syphilis. Instead, there is an interesting story. Competition and love enter into the story. It appeals to a young rural audience and low-income groups.

The first thing I would like to point out is the problem of deciding whether you are dealing with a subject that people are already interested in and emotionally concerned about, or one in which they are not interested although they should be.

Somewhat related is the fact that in many subjects you have to deal with emotional blocks. For example, we undertook to do a booklet on education for citizenship. Education for citizenship is very well to talk about, but students need real participation. Some people have felt that a lot of student councils were phony and too much controlled by sponsors. One man left a fund to use for conveying to the public the purpose and practice and principles of genuine school government.

This is a subject you can't talk about without getting into words that people feel suspicious about. To avoid the resistance associated with many words used in talking about self-government, we took a story dealing with a particular project taken on by a student government—hot rods. Safety is one of those hallowed areas everyone is for. The approach avoids setting up resistance. When you see the student government trying to do something about the problem, you get into the problem of student government.

Home Hazard Hunt is a leaflet approved by the Public Health Service. The leaflet is designed to be distributed in various ways, but in particular to be given to school children to take home. It gives them a game to play at home and puts parents on the spot. It is a game of finding things wrong with home safety. The point here is, the

leaflet is particularly aimed at audience participation.

Here's another way comic books are used. In the Mississippi venereal-disease campaign, a film was made with a Negro cast. It was shown at churches, schools, and any place where an audience could be gathered. At these showings health officials often give the audience comic books on syphilis. They find that the comic book results in the audience talking about it further.

If somebody tells you something you may believe it, but if you don't do something about it right away, such as telling it to somebody else, it doesn't sink in and may be forgotten in a short time. On the other hand, if you immediately spread this information to someone else and find they believe it, you believe and remember it better as a result. New ideas, new information, are more likely to take root if you immediately pass them on. That is why we use so many different media. The comic book is a part of the social life of teen-agers—something that results in their talking among themselves. Our leaflets are also designed to cause this talk.

The publication can't be thought of as an end in itself, because the result of one reading is shallow. What you try to do is set into motion an informational intercommunication which makes ideas take root and find acceptance.

I think the following points apply to popular publications in general: (1) Be clear on whom you are trying to reach. (2) Determine what degree of interest the audience already has in the information. This in turn helps to determine the point of attack—direct or indirect. (3) Determine what emotional blocks there may be. (4) The end result should be action for use and discussion—not merely a receiving of the word.

## Discussion

**QUESTION.** What kind of talent is used in your projects—professional, student, or what?

**ANSWER.** We use professional talent working under supervision of the faculty. Final approval is always up to faculty members. We have an advisory committee consisting of deans, professors, and other faculty members.

**QUESTION.** Would farmers and homemakers take comic books seriously?

**ANSWER.** It depends on ages and so on. One high school bought a lot of comic books to use in social studies classes, but some kids stole some of the comic books. One teacher told her classes, "This is serious—there aren't enough to go around." So they took up a collection and we got an order in pennies and nickels for 100 comic books. This school took the comic books seriously. Apparently comic books in rural Mississippi were taken seriously. The Army and Navy are using comic books. The general impression of people using them is that they do a good job.

**QUESTION.** Is there a prejudice against comic books as an educational medium?

**ANSWER.** The distribution of comic books is affected by some groups wanting a more sober effect, such as some school boards. We get endorsements of our material before releasing it, so that we can answer complaints. We are ready for criticism beforehand.

**QUESTION.** Do a lot of Government agencies use the Columbia University Press?

**ANSWER.** Public Health Service is the only Federal agency for which we have produced material, but our material has been used by other Federal agencies such as Army and State.

## The Editor and the Revisions Program

### Part I

**Roy E. Miller, Chief of Editorial Section, Office of Information**

I think that a good revision is the next best thing to a new publication and a poor one not even a good substitute.

There should be easier ways for readers to recognize the age of a publication. Because we want to leave the covers of popular publications

as clear as possible, we have usually hidden the date of revision inside. It has been suggested that we put the reprint date on the cover. We should overhaul our datelining.

I am one of the 4 or 5 editorial workers who ran through and appraised the 660-odd overage



popular publications of the USDA. That accumulation is not as serious as it might be because our Farmers' Bulletins alone run to more than 2,000. Some of these are obsolete; some have been put on library shelves to remain there as reference works for all time. Department of Agriculture workers have created the finest body of agricultural literature in the world. And we wish to retain that leadership.

Assistant Secretary Hutchinson gave us the key to the publications situation when he said that rapid changes are required in information. We must be as abreast of the times in information work as we are in research work. Here is an old bulletin. It has the standard cover format we were using 25 years ago. It shows old machinery, old pictures throughout. The issue line down here says "Revised 1942." Ten years ago we did not change covers. Today when we revise a publication we give it a new live cover.

I have come to the conclusion that faces and fashions in editing change but principles remain the same. It is just as necessary to write a good, concise, well-organized statement for a revision as it is for a new publication.

In some fields of agricultural science, changes in information are too slight to call for a new publication. Maybe just a few lines are needed to bring attention to a new pest or a new pesticide—or to a new method, discovery, or variety—whereas the rest of the older text is still completely sound. We have to watch the cost or it may be as high for a revision as for a new bulletin.

In some revisions the authors ask for new literature citations. Changes in literature citations cost a lot of money and only a limited number of people need or want them. Usually in our popular publications we restrict citations to some half-dozen footnotes.

We often find statistics 10, even 20 years old. They may be in tabular matter, drawings, or text. Another thing you'll find risky is the use of prices

or estimates of what things cost. In one old book you'll find nails for 2 cents a pound.

With series numbers and titles of bulletins we have a pretty strong rule—that the title of the bulletin shall not be used again, in a different series. Generally, it is a good rule. But when we came to change some series we found that a few titles were so good that we wanted to keep them. We saved our faces by inserting a statement that the bulletins were revisions, formerly published in other series.

The question of authorship may give the reviser some trouble. In the last year authors have been asking: "What is going to be your policy on authors' credit?" One said: "I wrote this bulletin many years ago. It is still good. I am afraid that when it is revised it will be issued under someone else's name."

I felt sorry for the gentleman; he is a fine scientist. But change must be considered. Your new publication can pay any tribute you wish to previous researchers and earlier authors. But in some cases it is necessary to move the man from the byline to a footnote. Likely he will not be offended, unless the revision is too slight. We hear frequently that staffs are too short of specialists and writers to prepare new publications. All of us have that problem with regard to revisions.

I think we might agree to a "self-denying ordinance" that we will not make revisions too long and that in a rush edition we will try to avoid having to reset the whole job. It has been suggested, for instance, that if slight revision of a section in an early chapter means resetting the entire book, the new part might even be placed in the back.

I believe that revision is going to play an important part in our affairs this year. I don't know how many of the scores and scores of projected jobs are going to get out, but I know we in the Editorial Section are going to do our best and we're heartily behind the program.

## Part II

**B. H. Mewis, Technical Editor  
Bureau Plant Industry, Soils, and Agricultural Engineering, ARA**

The most amazing thing to me about the revisions program is that we need one. That we do reflects several things—two, I believe—of major significance: (1) Competition for the time of the

research worker, and (2) lack of administrative interest in popular publications.

Most of the USDA's publications on the list for distribution by Members of Congress originate

in the bureaus making up the ARA, which are essentially research organizations. It is in the field of research and the technical reporting of that research that their personnel establish their professional reputation. What training they receive in writing is in technical writing.

In the States the responsibility for preparing publications is discharged largely by people who work constantly and closely with farm people on the farms and in their homes. In the Department we do not have such a medium for interpreting research results for popular consumption. Our popular publications are written initially by research workers. I think you will readily agree that given the option of conducting research or writing popular publications the research worker will elect research.

We cannot overlook, however, the fact that one of the reasons for the establishment of the Department was for the dissemination of research results. The responsibility must be shared by all administrative levels, including the Secretary, the Director of Information, the head of ARA, the chiefs of bureaus, the Office of Budget and Finance, and the bureau information and editorial offices. The Congress, too, must share in the responsibility.

Before I discuss any of the problems arising on the Bureau level out of the revisions program, I should like to make one additional point. If we are to be successful in our revisions program, we must approach it as an established and continuing program. If we take our personnel which regularly works on technical publications, and concentrate most of their energies on revising popular materials for the next year or two, we shall find ourselves with a large backlog of technical manuscripts.

In the research bureaus we must recognize that publication of research results constitutes the basis for professional recognition of both research personnel and the research agency itself. Also, the continuous flow of research findings constitutes a basis for our national security, whether that national security be challenged by outside forces in the form of war, or by internal forces resulting from our inability to produce the food and fiber to feed, house, and clothe a rapidly expanding population.

I will therefore approach the problems arising from the revisions program as if it were a regular part of the program of the Department.

The first problem is personnel. We can alleviate some of the pressures on the research worker who is preparing popular publications by adding publications writers to work with him. Their job may be one of revising publications in part or in their entirety. They would also take the initiative in determining and filling gaps. The work on technical manuscripts should rest with technical editors who are specialized in their field. The divergence in the interest and in the training of these 2 groups of publications workers necessitates 2 types of personnel.

A second problem is the nature of the revision. A complete revision can be handled as a new publication. But seemingly minor revisions, such as introducing a single paragraph in an early part of the publication or deleting a photograph, might also necessitate resetting the publication. We feel that the matter of whether such a change is justified or not should rest with the initiating agency.

A few publications have contents not readily affected by time or contents on which research has been discontinued. But they are old—their design and typography are outmoded. We believe the cost of redesigning and resetting is justified when it removes the stigma of age from their appearance.

The system of dating used on our publications raises a third problem. Some of our publications come into disrepute because of the imprint date, not because the subject matter is outdated. For example, we expect to submit soon a completely rewritten manuscript of the *Farmers' Bulletin*, *Roses for the Home*. If we retain the number and the title, which is an excellent one, this new publication would bear the following dates: Issued September 1916, revised December 1932, revised February 1953. Even with an explanation, can we not expect the reader to wonder how much of the material is 37 years old?

We can avoid the finger of scorn being directed toward some of our publications by dropping all dates except the date of the publication's last printing. Some will argue that the dates which I would delete are necessary for librarians. I would make the concession to them in the form of a code such as i-16, r-32, r-53, to indicate issued 1916, revised 1932, revised 1953. This code I would set in very small type in the lower left-hand corner of the inside cover.



When you consider the few copies that will be distributed to libraries and the several hundred thousand copies that will be distributed to the general population, one can only conclude that we are printing popular publications not for libraries but for taxpayers. It is from them that we receive the criticism when they flip over the cover and find an issue date which might precede their birth.

The matter of dates is important because, unless we could considerably expand our staffs of publications writers, I doubt that we could regularly revise publications more frequently than on an average of once in 5 years. Our bureau, the Bureau of Plant Industry, Soils, and Agricultural Engineering, now has 228 titles on the congressional free list, out of a total of 583. To keep our publications current on a 5-year basis means that we must revise an average of 45 per year, assuming no new titles are added, but there are. Even this rate will place a financial burden on which ever stands the cost—the Office of Information or the bureau. As long as the subject matter in a publication is sound, I believe it is poor public relations to insert a date which might destroy the reader's confidence in the publication and in the information program of the Department.

The fourth problem is the cost of art work. Does the bureau pay for art work in revisions? BPISAE is primarily concerned with clarifying the policy, and if there is a charge, what is the rate?

A fifth problem relates to funds. The funds of the Office of Information are limited as are those of the agencies. Technical publications must be considered jointly with the revision of popular publications in allotting funds. In our bureau, early in the fiscal year, one division had scheduled for current production enough technical publications to exceed its allotted printing funds. I suggest that agency editors keep informed as to funds for revisions so that they do not find themselves exerting pressure on research workers to revise publications that cannot be printed.

A sixth problem relates to typographical-design restrictions as they bear on editorial personnel in the agencies. If we are to recruit and encourage editorial personnel to improve our publications, we must be prepared for them to have ideas about presentation. If they are the type of people we need to put over a revisions program, they will have ideas. And it is necessary that they have

some scope of expression if we are to introduce experienced publications people into the Department. In fairness to some of the restrictions, I must admit that inexperienced personnel do frequently dream up expensive layouts that reflect a confused rather than a creative mind. Nevertheless, I feel the problem of production restrictions, both real and imaginary, should be cleared up if we are to encourage, develop, and retain high-caliber publications people.

My last point is not a problem but a suggestion through which some of the problems I have raised might be resolved. To my knowledge there is no machinery, or at least functioning machinery, by which agency and Office of Information editorial personnel can regularly get together to consider their publications problems. Here is an example of a lack of such machinery. For more than a year there has been in preparation in the Department a rule book on publications. No editors to my knowledge have been invited to participate in the preparation of this rule book, or invited to make suggestions to be incorporated into it. Let me plead for a change in such procedure. Let's approach the Department publications' job as a team job.

To achieve a team approach I should like to suggest the appointment of a committee, advisory to the Chief of Publications, that would include bureau editors. It would be advisory in the formulation of standards, style, and editorial policy. I stress the word advisory because the delegated authority and responsibility of the Chief of Publications should not be compromised. The responsibility is his, and the final decision should be his. Further, I suggest the committee membership be rotated, (1) so all bureau editors could gain an understanding of publications from the Department's point of view, and (2) so the membership might not be misled into believing they constituted an administrative body rather than an advisory one.

I think of the Department's publications job as a team job. It is a team job because it has one objective—the production of accurate, effective, and serviceable publications. With the reestablishment of direct leadership through the appointment of Harry Mileham as Chief of Publications and with machinery for systematically approaching our publications problem, I believe we shall make progress and at the same time make publi-

cations work a better professional opportunity in the U. S. Department of Agriculture.

### Discussion

QUESTION. What would be the advantage of a committee in preparing a rule book on publications in the Department?

Mr. MEWIS. First, I think it would show a cooperative approach to the matter of publications production. The bureaus are vitally interested because they constitute the initiating agencies. I think it would give the bureau editor an opportunity to make suggestions which might considerably help him at bureau level in revising publications. I can cite a specific example that I would love to have in the rule book—that no scientific name be allowed in the text of a popular publication. Entomology handles this problem very nicely by putting a list in the back. We have not had that rule. I have a popular manuscript right now in which 25 scientific names appear in a paragraph. A rule book would considerably strengthen our work at bureau level.

Mr. MILLER. I'm very glad that Mr. Mewis brought up this idea of a cooperative committee in editorial work. We had in the Department the Editorial Advisory Committee which represented most of the producing bureaus. It was entrusted with the duty of arranging for new series. The time may be ripe for a new committee of that kind.

I would like to add something in reference to a manual. All of us know the time it takes to work something out in committee or for a large group to write a booklet. I think Mr. McCormick had the idea that whenever we prepare such a manual, someone would have to do some ground work. He could tell you that some ground work has been done that is meant only as a starter for the right group and right people to work into a final version.

Mr. HANSON. Is there any reason why an author must list obsolete publications in his literature citations?

Mr. MILLER. There is no compelling reason. There are certain publications in which the author is very anxious to mention his ancient and honorable sources. I see no reason why he shouldn't do that. I wonder sometimes whether he should put that in his literature citations or in additional literature or bibliography to be ap-

ended to his book. In all cases the question arises as to how much bibliography and literature citations a publication should have. The book may be thoroughly documented. But I think we are better off citing live material and leaving out or relegating to some other section of the book references to the ancient material. Furthermore, we do have quite a problem trying to fill requests for literature we do not have.

Mr. HANSON. Is it possible to break the citations or bibliography in a publication into two sections; we'll say, current literature cited and older literature?

Mr. MILLER. I would not break the citations. But we might add a bibliography or additional literature list to the book. We are putting in more notes stating "out of print," or "may be consulted in libraries." Always the question of economy is involved; many times it may mean the running over of a page or resetting a large part of the book.

Mr. NICHOLS. Instead of using a code number for the printing history of a publication, which we assume is for the benefit of libraries, could we not include a mimeographed statement to be inserted in those publications going to libraries?

Mr. MEWIS. In addition to the assistance to libraries there is a second point—it gives us a ready reference to the printing history of the publication. Deleting the code and sending a mimeographed slip to the libraries would meet with my favor. A code system, however, would provide a ready reference in our own operations as to the printing history of that particular publication.

Mr. Stephen propounds the view that stuffing mimeographed material into a publication would add additional work and expense. I agree that it would add to the cost. But I am at this time more interested in deleting the dates or at least having them take a secondary position so that we won't have readers flipping covers and finding out the bulletin was originally printed in 1922 or 1923. What constitutes a revision? I don't know. And I don't think it can be satisfactorily explained. If you do have a revision, how does the reader know what part has been revised? Or take it farther than that, does the editor or the succeeding author know what has been revised in that publication?

Mr. STEPHEN. Some States are dropping all the dates except the current date of printing.



QUESTION. Can we not use the word "supercedes"?

Mr. MEWIS. Yes. That does not have, I think, a direct bearing on the date. The superseding publication carries a current issue date. The printing history of the superseded publication is not included.

Miss LANGDON. In view of the rising cost of printing, won't we have to let some old ones die? Will we continue this revision approach to publications indefinitely, rather than preparing new publications?

Mr. MEWIS. That brings into rather sharp focus a question that was rather facetiously raised yesterday about dead authors. They really do constitute a problem and some have been dead for 15 to 20 years. Yet we have divisions not wishing to rewrite publications because there is only a little bit to change in them. The subject matter is as sound as it was 35 years ago. They don't want to impinge upon the man's authorship. They have a very high regard for this matter of integrity of authors. It's part of their business—I can understand it. But it certainly does present a problem. In some instances it has inhibited revision because of the particular professional regard in which this original author was held. We have one now whose author has been dead for 20 years. What should we do about him? I think we are going to inter him by putting him in a footnote.

Mr. HALL. We have made our scientists responsible for all the writing that our bureau has done for nearly 100 years. Once the scientist has put down on paper what he wants in that Farmers'

Bulletin, it becomes almost impossible to change it. Realizing this, we are now bringing in somebody else to do the popularization. This man doesn't have to have the information at his fingertips. He has been trained in journalism. He has been trained in writing of material for the public, which obviously the scientist was not.

Our bureau is attempting to develop a way to get information from the scientist to the writer—we don't know whether we have the right answer—we think maybe we do. The people who have been brought in to write are going over old bulletins to find out what the scientist wanted to tell the public in the first place. They will develop an outline. The division leader in charge of the subject matter will assign the outline to the best man available to fill in the outline.

When it comes back a manuscript will be written by a publications writer and then sent to the division leader to see whether it is right or not. To do this you must have backing from your chief and you must develop understanding that the information staff is responsible for the appearance and the way the material is presented and that the subject matter people are responsible only for the facts in the publication.

Mr. McCORMICK. Should a rule book or guide book be one that comes out fast? Should we cover the area of publications, skimming possibly art and printing; or should we attempt to do a thorough job and go deeply into printing and art questions too? I raise that question particularly because there are administrative people and budget and finance people who might want us to go further into the printing deal particularly.

## **The Artist and the Revisions Program**

### **Part I**

**Elmo White, Chief, Illustrations Sections, Office of Information**

I can't resist remarking about a little comment I heard yesterday after Mr. Cole and Mr. Harrison spoke. As you realize they emphasized limitations in printing quite a bit. When we broke up for lunch, I observed several people scratching their heads and saying, "Well, what can we print?" It reminded me of my first venture into Government back in 1941 when I went to work for the Government Printing Office.

There was a saying making the rounds at the time that almost reached the proportions of a classic: All artists and designers in Government are urged to improve the design of Government publications. We have the facilities of the greatest printing office in the world to work with. We can use type any way we want, as long as we set to a 26½-pica measure; use illustrations any way, as long as we use squared halftones and no bleeds; print our job in

# Partnership . . .

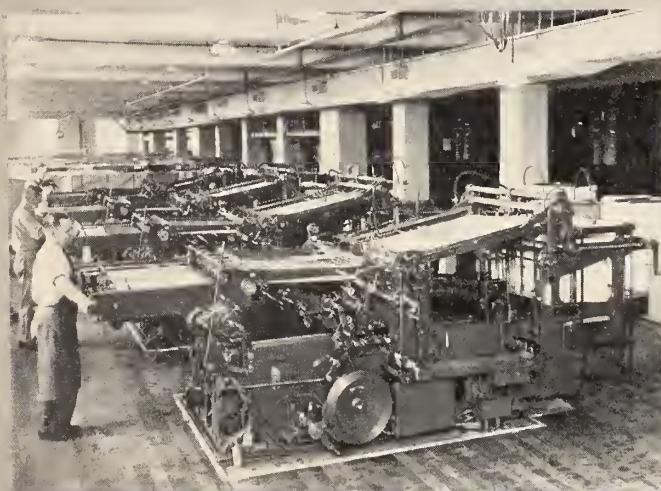
of many skills goes  
into planning, producing, and  
distributing a farm bulletin



**3.** Writer, editors rewrite and edit



**4.** Artists design format and illustrations



**6.** Publication is printed



**7.** Extension Service agents  
distribute publications





**Administrators direct planning and policy**



**2. Authors gather research material and prepare text**



**5. Printing specialists estimate cost, write specifications**



**8. The farmer and his family get information needed**



any color we want, as long as we print it in black.

Believe me, that really presents a challenge to the designer and artist. But I am inclined to agree with the GPO stand. The complexity of Government printing, the demanding schedules, the huge budgets—all make it necessary to set up certain controls.

What alternatives has the artist or the designer in approaching these problems?

When I was faced with that problem, the first thing I decided I would have to do was to familiarize myself with all of the various operations of the GPO. I can't conceive of a designer or an artist preparing work for reproduction by a particular process without knowing anything about that process. Therefore, I urge that all artists in the Department avail themselves of every opportunity to acquire pertinent information about printing in the Government Printing Office. If they are familiar with the press equipment in the GPO, understand the advantages of the letterpress process as compared to the offset process, it will contribute a lot in the latitude they can have in design.

For the same reason, the GPO photoengravers are placed in a unique position because it is necessary for the Government artist to design and prepare art differently than he would normally do in a commercial field. It's certainly no reflection on the GPO that this is necessary. It is a plan that has been carefully laid out and devised over the years, based upon the magnitude of Government printing and economy problems. It is more practical for the artist or designer to cooperate in preparing the finished art as far as he can, in order to take some of the burden off the engravers, because they operate on a terrifically tight schedule.

For the same reason, if the artists and designers can acquire more of an understanding of the composition problems and the type problems in the GPO, it will enable them to come up with more attractive formats with an eye to better design and better economy in Government printing.

Assuming that the Government artist acquires this knowledge and understanding of the mechanical methods of preparing his art, there is still an important phase that he needs to understand to design successfully for Government. There is the question of distribution.

When I speak of distribution, I don't mean the number of copies of a publication. I mean get-

ting the publications to the places that want them. I have a little formula I would like to follow.

When a designer or an artist is approached with the problem of designing a publication, he should consider first: What is the purpose of the publication? What is it intended to do? What audiences is it supposed to reach? After that he should examine it from the standpoint of whether it is simply an informational piece. Or is it a piece that will be used for only a few moments and then discarded? Or is it something that will be kept for references? He should also consider—do the illustrations that he selects tell the story?

If there ever was a great waste of Government money it is in the unwise use of illustrations. I have seen, time and time again, illustration copy that was worthless for imparting information or for even being reproduced. I would contact the person who supplied the copy and here was his answer: "That's the only thing we have." To me that is a flimsy excuse. An illustration that does not perform a function or assist in imparting the information is worthless—you might as well throw it out.

The second point that the designers in Government should consider is how to work closer with the authors and the editors. Too frequently they are not approached or invited to sit in and discuss an overall design problem until the job is wrapped up and practically ready to go to the printer. Then it is given to the designer with this expression: "Can you get this out in 2 days?"

Now the author may have been working on his manuscript for 11 months. Doubtless the manuscript is the important thing, but why defeat the chance of putting over or imparting the information by a haphazard or a shoddy arrangement of format? Therefore, I say that the designer or the artist should be brought in at the time that the manuscript has been decided on. He should know to whom it is being directed and what the purpose is. Then his opinion should be asked on how best to approach the subject.

Some people have the mistaken belief that by just designing a cover on a publication, you've made a new publication. To me, trying to design a cover on a publication without knowing what goes into it would be like trying to build a front entrance on a house before it is built. It just can't be done, that's all. The way I like to design is to consider the cover design as the last item. Key



the cover design to the information that is imparted inside the bulletin or publication.

Not so long ago a piece of photographic copy was sent in to me, a picture of a young lady in high button shoes and a sunbonnet. With it was about a 20-word title and a request: "Give us a new smart design for this."

My reason for raising this point is this: If we are to improve Government publications from an appearance standpoint and from a design standpoint, we must have the complete cooperation of every person engaged in the design field—the photographer, the writer, the editor, or whoever it may be.

I have here a criticism or an analysis of an old Farmers' Bulletin. I feel that this in a modest way explains what we are trying to do or have to do in a revisions program.

On the cover of the old bulletin you can hardly read the title. It's cluttered up with rules and decorations that defeat the purpose or the intent of the cover. The title of the publication is Judging Sheep. You've got to look twice even to find a sheep on that cover. The inside of the publication is set very tight. The heads, the display material, are very light-faced, very weak. The illustration here attempts to point up a particular phase in the judging of the sheep. You have to look again to find that phase. Why? Because the illustration carries in the background part of the figure of a man and other elements that defeat the point in the illustration. The old publication carried two blank pages in the back. You may say, "So what! Two blank pages are not so important in a book." They are in a hundred-thousand run. They add up to quite a lot of paper.

Let's see what we attempted to do in modernizing it. We violated none of the rules of the GPO. We put the emphasis in the illustration on the subject we were interested in—the sheep. We displayed the title of the publication large so that it could be picked out and read easily.

On the inside, we used a two-column format. In tight publications the two-column format is flexible. If we have a narrow illustration, we don't have to use what is commonly referred to in printing as a runaround, which adds to cost. Some illustrations were cropped smaller and placed in a one-column format but were cropped so that the emphasis was on the element referred to in the text and caption. Lastly, we changed the display

type. We used a bold display. It's quite possible that the person who might eventually use this publication would have occasion to sit down and leisurely read page for page. But we worked on the assumption that he might be interested in only one topic in this publication. It is much easier for him to spot it if it has a boldly displayed head. These changes were made with the complete cooperation and agreement of the people in the bureau.

Mr. Harrison and Mr. Cole cleared up one confusing point in their definition of the use of color. By color they mean the use of combinations of color. There is no reason in the world why we can't use some other color than black on some of our publications. I say that with a certain reserve, particularly on our Farmers' Bulletins. But if the designer designs the publication carefully so that the text matter breaks in even signatures, on some occasions he can have a separate cover, and it is easy to run that separate cover in some other color.

I brought along just a few samples to show what could be done by running a second color.

This Effectiveness of Television in Teaching Sewing Practices came to us in the routine fashion. We were supplied with a square illustration and a title. I analyzed it from this standpoint. This publication was going to the person who used television constantly. Television has changed our whole approach on design. The emphasis is on brevity and simplicity and pictures that are right to the point. I couldn't conceive of a successful publication for this particular group of people with a squared-up halftone printed on white paper in black ink with a straight line of type. We submitted several little sketches to our director of television. It cost no more to print the cover in blue ink than it did to print in black.

This Employee Handbook (Agriculture Handbook No. 23) has the effect of three colors. Yet it is printed in only one color. We were able to do that by screening the base color and printing on a colored stock.

As I say, this is not practical in all Farmers' Bulletins. On some of our leaflets it is practical. The runs on Farmers' Bulletins are so tremendous that the publications have of necessity to be run on equipment that can turn them out at high speeds and in large volume. But there are numerous other publications where we might employ this device.

This Cotton Sales Handbook we did for Federal Crop Insurance. It is one of a series. We are proud that it has met with quite a degree of success. The design would have lost 50 percent of its effectiveness had we printed it in black, even though we feel basically the design is good.

It all goes back to your artist and designer. If he can acquaint himself with the various operations of the GPO, understand their limitations and how far he can go, understand the advantages of offset printing as compared to letterpress, I feel that we can do a tremendous job in improving our Government publications.

I don't think there is a person alive who doesn't

fancy himself or herself as some sort of a designer. I think it's commendable. But too often people allow that enthusiasm to lap over into a field they know nothing about. In the printing field a designer that is skilled in his trade analyzes every situation and every angle of putting over his point. There is nothing more frustrating to him than to come up with a sound piece of printing design he knows is workable and have it rearranged and redesigned by some person who likes to get into the act. Therefore, I say, if you allow your designers to use their own judgment on how best to present your publications, you will have a better publications program.

## Part II

### **Andrew L. McLay, Chief, Audio-Visual Section, Rural Electrification Administration**

The function of the artist in the Government is to help make information more effective, to make it easier for the consumer—the reader—to get the point you are trying to put across.

A number of studies have been conducted by various universities and private concerns to show that a well-designed or well-conceived visual expression not only puts an idea across faster and in a more simple way, but the person getting it retains that information longer. That is very important in education and it is very important, of course, in the type of information that the Government is interested in getting out.

Mrs. Hewitt made the point that a number of publications come to her through the mail daily. She probably has a television set in the house. Much of the information coming to her doesn't get used—because it is unsuccessful in competing for her time.

The solution is to emphasize much more than we do the use of visual material in putting across information. We should stop thinking of the artist as someone who dolls up a publication. By that I don't mean that we should ignore good design and esthetic value in layout. But we who are planning publications should start thinking of graphic expressions as a means in itself of imparting an idea.

In Government I have found it rare that the top people in information were visual people. The trend is for writers to become directors. I'm not necessarily trying to better the position of artists

here, but I wonder if it wouldn't be well to get artists into the planning level. By artists I mean people who think in visual terms. Let them help formulate the plans for information programs.

Many people think of artists as a bohemian bunch who are not really to be trusted. I think there is a tendency to take a manuscript to them, and say: "Doll this up, but watch your step. We're checking you every inch of the way."

I would like to toss this proposal out. Whenever possible, when you are planning a publication, it would be well to bring in the visual information specialist. Let him understand just what the subject is that you want to put over. Don't limit him to reinforcing a manuscript by adding illustrations to it.

He should be able, if he gets into this planning stage early enough, to relieve the writer of tedious paragraphs that may never be read. It isn't altogether impossible to make this artist understand what you are trying to say; and if you do, he's going to help you say it better.

Another beneficial step will be taken if we think in terms of budgeting for more, better, and up-to-date photographs. Make that part of your publications project. Get photographers out into the field. Get them to places where people are using the publications.

If you're putting out something on soil conservation, get a photographer out on the land and tell him what you want to put across. Then he can take a story with his camera—not just a pic-



ture here and there to be used in some obscure manner.

If our publications are to be effective, they've got to be picked up from the table and read.

Treat the artist as something more than a sub-human creature. At least give him a chance and I think that, with cooperation, you are going to find you have a greater impact in your publications.

### Discussion

Mr. WHITE. Sometime ago Mr. Arneson of Federal Crop Insurance came to me and said, "We've got to have a poster to plug our Federal crop-insurance program. I think I've got a good punchline for it 'Whistling in the Dark.' That's all I've got. What can you come up with?"

I started out a design campaign by making roughs—arranging my elements. I felt that "Whistling in the Dark" had a light, humorous touch. Therefore, I approached it almost with the cartoon treatment. I developed a little character that embodied the punch in the title. These roughs to you might look like doodling. You can see attempts to arrange elements of expression—whistling on his mouth, the tip curl on his shoes, the wide extended fingers—that would emphasize that he was whistling with a false courage.

To sell the bureau I made a very complete visual in color. I spent about 4 hours on that sketch, but I feel it was well spent, because it portrayed to the bureau the idea behind the design. They okayed it without a correction. My next problem was to prepare the finished art. I worked it out in actual size.

On an overlay I marked specific information to the printer. All of the pertinent information that was necessary to the engraver was supplied to him with this finished art. We didn't even mark up the first engraver's proof. We said, "Okay as it is—print." That poster was okayed as it was because careful thought and planning had gone into the original preparation and art.

How did we get away with it? I've been on both sides of the fence. For 10 years I was in the GPO and it was my duty to reject or accept art work coming in. When they tried to explain a definition of function in color art, to me the definition of function embodied these thoughts: "Does it tell its story? Is it directed with the best possible force to the final person that will view it?"

After decisions on that basis, we never had a rejection by the Joint Committee. I feel that the limitation of the Joint Committee, on use of color, stems primarily from abuse of the use of color—in trying to cover up shoddy designs and shoddy art treatment with wasteful color—rather than from the arbitrary view that you don't use color at all.

COMMENT. Not only is a two-column more flexible from a layout standpoint, but it's easier sometimes to talk the authors into it when you confront them with some statistics on readability which show that your two columns are far easier to read than the one column.

I think that the editors and anyone involved in any way with the constant publication of materials should be familiar at least with the difference between offset and letterpress and the various capabilities of each.

Mr. WHITE. If Government publications have suffered in design quality, it's not due to the inability of our printing methods to produce these, but from lack of knowledge and understanding of the mechanical problems.

Mr. SIMMS. I'd like to ask about the trend in non-Government materials nowadays to use more line drawings, or cartoon material. We have apparently a long-standing tradition that there is a certain lack of dignity in using line drawings or cartoons in Government publications—certainly in the farmer-level group.

Mr. WHITE. In the Yearbook prior to the last one, Mr. Stefferud was unable to get photographic material that specifically pointed to the problems he wanted to emphasize. The result was that we had an 8-page insert of scratchboard drawings in that publication. They helped to dignify the publication.

Mr. SIMMS. Do you think that we might go farther in the use of line drawings, not necessarily humorous, in general materials that go to farmers? I have sensed a feeling that they aren't quite dignified enough for a Farmers' Bulletin. I know there have been some notable exceptions and I've been happy with those.

Mr. WHITE. I think there is a place for line drawings in every type of publication. I think they've got a good field in Farmers' Bulletins. Here's a little bulletin that was run off on very inferior paper for REA. It's very informal and its approach to line drawings is strictly on the

cartoon side. But they told the story. That's the main point. Here's a line drawing on a cover of a bulletin, Controlling Nematodes in a Home Garden. I don't think that's undignified. I think it lends a little touch and a little extra feeling without which the cover would be dry as it could be.

Mr. McLAY. We should worry about getting our message across. If getting our message across requires poking fun at nematodes, let's poke fun at them. If it is going to make people read the book and learn how to control them—if that's the purpose—then go ahead and poke fun. It's going to get it read. Sometimes it doesn't hurt to annoy the reader a little. If he is annoyed, he'll read it; then you have accomplished something.

Mr. COMBS. For whatever it's worth I will give you the main points that I got out of this discussion, particularly the first two formal talks. The artist is a specialist: art work and illustrations represent a technique as much as writing or speaking. The purpose of illustrations is to help us do a job—to get the point across—and not necessarily to doll up a publication. The artist and visual man should be brought into the planning of the publication early; it quite likely will make it more effective, and it certainly will save us some lost time and headaches. If illustrations and art work are worth using, they're worth doing well. And you have to expect to pay for them, either in time or money.

## Printing Production of Revisions

### Part I

**H. E. Goodrich, Chief, Printing Section, Office of Information**

Obviously I couldn't bring a linotype machine here so I brought the next easiest thing. These are linotype matrices. Here is the finished product. Now the difference between linotype and monotype is that in linotype the operator himself sets this type. This is your product here.

In monotype, the keyboard is laid out the same as that of a typewriter—of course it is considerably larger. The machine is run by a monotype operator and this punched ribbon is the result. The ribbon then runs through a casting machine. This is the die case of the casting machine. Type is actually cast by this machine.

Here's a copper halftone mounted on metal, and here's a mounted linecut on wood. This is a mold, and from this mold is made an electrotype plate. This electro has been mounted and, as you can see, all the high spots have been routed out. Now I'll back up a second. The stereotype process is similar to other platemaking processes but the type form is molded. Here's the mat. The mat goes into a molding box to make the stereo. This is also finished off later.

Time is needed in printing a publication. Some day perhaps someone may invent a special machine where you take an author and illustrator, plus a designer, stuff them into the machine and your books come out the other end. But until then, we need time in printing.

The GPO is the largest and best equipped printing plant in the world. Mr. Cole said yesterday they can do things in a rush. Sometimes this is necessary, owing to emergencies such as the flood last year, when we turned out bulletins in a couple of days. Obviously, due to the volume of business that GPO handles, it cannot be done for everybody and for every publication.

Because of the many mechanical operations that are involved in getting out a publication, writers and editors must understand the importance of carefully planning the copy and illustrations that they send to the Printing Section. Even with the best planning, a great deal of time is required at GPO; yet it is much less than is required when jobs are poorly planned.

Let's take this manuscript that has finally been approved for publication. The first question, in my opinion, should be, "How many copies of this bulletin are we going to print?" Your designers and your illustrators should know what that quantity is going to be in order to design the publication so that it can be produced as economically and as attractively as possible. The reason for these standards is that without them you'd be turning out little jobs on big presses and vice versa. You know how high your costs would be then. Our Farmers' Bulletins are all a standard trim size, 5 $\frac{7}{8}$  by 9 $\frac{1}{8}$  inches. You can still



do a lot with them. In the original planning stage someone should take this manuscript and carefully, and I mean very carefully, fit it. You determine your type face; you know how much space your illustrations will take. Then you know by copy-fitting the number of pages you are going to have.

Let's say, for example, you have picked out this Modern type face of which GPO has 75 magazines. They have more of that type face than anything else, and you come up with one of the 17½-page signatures that we have been hearing about. You want to make your bulletin 1½ pages shorter. There are a number of ways to do it before any money has been expended for actual type setting. First, perhaps the illustrations could be reduced and still be legible. Perhaps 1 or 2 of them may not be necessary. Second, maybe you intended having the inside of the self-cover blank. Instead, you might start your text there. Third, perhaps copy could be cut. That's the easiest.

After you do all of these, your bulletin is still too long. How are we going to pull it in, for instance, another half page or a quarter page? Remember that you have selected the Modern type face. It takes more space than Baskerville, for instance. Then you will have to select a face that will give you more characters to the line. Give your copy another character count. Take your line gage and your type-specimen book, measure your alphabet length, and reestimate the number of lines of type the job will make. This is a ready or quick method of converting it into characters. I'm sure most people here know how that is done.

These steel line gages can be bought for about a dollar. Some people, I assume, still use wooden ones about an eighth of an inch thick and just lay them quickly on their type book, and that's that. This is not accurate. I don't want to stress too much the preparing of your copy but you can figure as accurately as humanly possible how much type you're going to set. Then in some cases, if you want to make sure your estimate is correct, retype the copy so that one line of type-written copy is the equivalent of a line of type. However, you do have a human element to watch. Some operators set what is called a loose line, some set a tight line.

Now we have planned this job correctly. The illustrations have been marked properly, checked

and double-checked. The illustrations are ready and the manuscript is ready, and the next stop is my shop. Please handle your illustrations carefully. Do not type a legend on the back of a photograph, perforating the front. Put the illustrations in an envelope with cardboard around them. Don't just handle them carefully in your shop and then throw them all into a chain envelope to go through the regular mail service. Many times we receive a manuscript with illustrations that have been broken by folding. Then there's nothing to do but to go back to the bureau and hope that they have the negative to make another print.

The job is now ready to go to the printer. We write the specifications to fit the equipment that the GPO has. We try to do it the way that is economical, and the best way to get the proper quality.

The next stage is the proofs. Sometimes we can eliminate the galley proof by careful character count and the proper preparation of copy, and ask for page proof only. But let's assume that this particular job hasn't been done in that manner and that we have galley proofs on it. A lot of bureaus are now pasting up dummies, using galley proof. That is good, but there's another way it can be done. Instead of pasting up pieces of the proof, you can give the job what we call a "paper makeup." I mean by that, just visualize that this is a long galley proof here. Place your line gage on the galley proof, and measure off the pages, marking them on the galleys. You have an illustration going in there. Measure the illustration, the top and bottom slugs, and then you take into account your legend. Indicate on your galleys where the illustrations go—illustration 1a or 2a or whatever they may be. Mark off on your galley proof—pages 1, 2, 3, and so on.

If you are going to paste up a dummy, another way that I find easier to get a rough idea of the number of pages, is by measuring the galleys first, instead of starting off by cutting and putting the sink on the first page and then pasting up all the way through; then to find you have 17 pages. If you measure and then cut, I think it's a lot more simple and a lot easier than cutting up galleys, getting into the 17th page and then finding you don't have another set of proofs to make a new dummy.

Next we come to marking the corrections on

these proofs—galley proofs and page proofs. Sometimes proofs go to as many as 6 or 8 people within a division—at least it appears that way. I recommend that the revised proof be kept at a central point. Let duplicate proofs go to the various authors involved. The proofs are corrected and returned, and the corrections then are transcribed to the revised set.

Many authors do not know how to make proofreader's marks—obviously, it is not their business to know them. The writer says "It's someone else's bother to put those marks on there." The Style Manual has a page devoted to showing how to make proofreader's marks. Sometimes we see proofs with notations between the lines like, "Take out this comma, please." Or in the margin, "Joe, what do you think of this paragraph? Should it be rewritten? Do you like this wording?" And that's the way it comes to us.

Make corrections neatly, but not so neatly that we can't see them. When making corrections in linotype, you know what is involved if you make one correction in a line. It means resetting. In some cases someone marks a comma in or out, even though it is immaterial whether it is in or out. This makes the operator reset the line. Sometimes, perhaps, it results in a comedy of errors. Somewhere along the line a GPO reviser looking to see if the comma is in or out, perhaps may fail to read the entire line. The same thing happens in the bureau. Perhaps there is a word left out or one repeated in the line. The book comes out in print and obviously someone is greatly disturbed.

Be careful about combining type faces. We heard what Mr. Cole said about "keeping it in the family"—the type family. Let's say you have picked out Baskerville for your text. Then someone looks in the type-specimen book and says, "Here's a nice type. Let's use this Sans Serif extra bold for run-in side heads." That means two machine operations. One operator sets the Sans Serif, then quads out the rest of the line. Another operator, the one setting the text, has to take that line and find out how much space is taken up by the Sans Serif; he quads out that space, then fills out the line with text. The two slugs have to be sawed and put together. That's for linotype.

In monotype work, bad type combinations cause greater complications. You have 2 spools to set

instead of 1. It goes through 2 casting machines instead of 1. If you have only a few heads, the operator will set deadwood for them. When your type is off the caster it goes into the assembly section. The assemblyman then has to set those heads in a composing stick which I'm sure most everyone has seen. He pulls out the deadwood and drops the bold-face type in the space. These are the reasons why we try to stay away from bad combinations.

If you start off correctly, the end result is speedier printing, lower production costs, and higher quality.

Suppose you have a publication that needs only slight revision. The cover design and some of the illustrations should be replaced, but basically the text remains unchanged. What should we do? Should we reset the whole job for the sake of getting in a few new pictures? We don't have to, if the reproducibles on hand are satisfactory. Cut apart two copies of the publication. Paste the pages on 8 x 10½-inch sheets. This will give you plenty of margin on which to make the corrections. After you mark all the corrections, kill the old illustration on a particular page. You should have a new illustration of the same size to take its place. GPO takes the new illustration, makes an electro, and solders it into the plate. In this way you get a quick and inexpensive revision.

If you have a dozen or so corrections on each page, obviously there is no sense in trying to remake all those plates. The cost is more than if we reset the pages. Let's say that you have made minor corrections through pages 1 and 2, but when you hit page 3 you find that an entire paragraph has been rewritten. If you can determine that the new material will take up exactly the same number of lines of type as the killed paragraph, there is no difficulty; the plate is mended, and the other plates are not affected. But if you take out a paragraph, put nothing in its place, and put your new paragraph in the back of the bulletin, you are in trouble. You may as well reset the entire job.

The revision program is going to require you to give a lot of thought to preparation of copy and to copy fitting. When we get poorly prepared copy, we have to raise questions. Then you say to yourself, "Here we go again." Give us clean copy, with everything clearly marked, and your publications will move along much faster.



## Part II

### G. L. Simmons, Chief, Printing Procurement, Forest Service

In your effort to keep down the cost of publications, start with preparation of the printer's copy. When copy is poorly prepared, you are going to have a series of costly delays.

When I was employed in the GPO we would get copy so poorly prepared there was no way to tell what the marks meant. Consequently we had to go to our foreman. He had to go to the Preparation Section. There, someone had to go to the scheduler, who had to call the Department, who had to call the bureau.

When we get copy, we first check to see that it is double spaced on 8 x 10½-inch sheets. Then we put folio numbers on the copy. We have a tendency to put numbers in the top right-hand corner; that is not correct. They should go in the top center so that the Printing Office can put their folio numbers and the jacket number in the right-hand area.

Our next step is to see that tables, display headings, and legends are typed on separate sheets.

Then we are ready to consider type faces. In my opinion, delivery schedule should govern the choice of type face. Take as an example our Forest Service directory, which has a very tight schedule. We wouldn't think of using anything on that but 10-point Modern, because GPO is well supplied with that kind of type. If we took Baskerville or Kennerly, GPO might not be able to meet our schedule.

After we select our text face, we consider our display faces. We try to get all the needed

gradations from the same font—caps, caps and small caps, lower case, and italic. We take a type face that will be suitable on the cover, on the title page, and through the job. It's cheaper and quicker.

Next we get into the illustrations. We check illustrations to see if they are the proper kind. We also check the size and reduction. There is a great trend today to reduce illustrations too much.

We give careful thought to the stock. If we can get by with 100-pound coated stock rather than 120-pound, we are glad to do it.

We estimate the number of pages and the cost of the job. Now it is ready to go to the Department. The thought in our minds all the time is that, once the job leaves our office, we don't want to hear about it any more until it comes back in proofs, at which time we will make up a dummy.

When we make the dummy, we may be able to cut down on the number of pages. If we can put the contents on page 2 of the cover and thereby save a signature, we do it.

I want to stress that if copy is prepared in accordance with the GPO Style Manual, there's not going to be much trouble in getting the job through. Too much time is lost on discussions with printers who have to call back to ask what to do with this and what to do with that. You must understand that when a printer gets your job it comes to him cold. Your copy must be marked properly so that he can take the job, understand it, and get it done quickly.

## Distribution of Revisions

### Part I

#### Fred Zimmerman, Chief, Inquiries and Distribution Service, Office of Information

Statements I ran across recently in old annual reports of the Department had a familiar ring, particularly one by the first Secretary of Agriculture, J. M. Rusk. He had this to say about publications:

One of the first conclusions forced upon me was the absolute necessity for a prompt and effectual means of reaching the class the Department was primarily designed

to serve—the farmer. Time, expense, ability, and experience lavished on the work of this Department have no practical results unless we can lay their conclusions promptly before the people who read them.

This was written in 1889. The first few Farmers' Bulletins had just recently made their debuts. Their success was almost instantaneous, auguring their continued popularity as a series and the

eventual interest they would awaken in Congress. Yet already the seeds of our present publication difficulties were beginning to sprout. One of the healthiest was distribution. Distribution practices that have long since become a well-established routine were uncharted and untried then. The trouble is that once these practices proved sound enough to be adopted permanently they began to be taken for granted. As a result, responsibility has been delegated and redelegated down the line.

There is a greater need for more participation in distribution by management. If our revisions are to do the most good by getting to the right hands, more planning in their distribution is in order. It should begin when the publication is in the thinking-out stages, and should be a joint enterprise between the Office of Information and the issuing bureau.

One of the questions put to us by the bureaus most frequently and hopefully is whether or not a certain publication will appear on the congressional list. The answer might be "yes" more often if we got together sooner. Our daily contacts with congressional offices make us sensitive to the needs of their constituents, and I am sure that if we had had an early look-in on the incubation of a bulletin we could spot many with potential congressional appeal.

Some publications, because of their seasonal or high economic importance, should get priority issuance. Unless the Department is engaged in an all-out program of some type, however, our timing of these publications—save when chance favors us—is as much to be deplored as the age of some of our Farmers' Bulletins. This off-timing also complicates our storage problem.

Our relations with Congress would also improve if we had more seasonal bulletins available when they are most needed. Frequently, Members ask us to suggest publications that are timely. Sometimes we are rather hard put to do this. The whole revisions program pretty much turns on what goes onto the congressional list.

What makes congressional distribution tick? It has been ticking for a little more than half a century. Its beginning in 1895 was at the expense of free seeds. Under the free-seeds part of the appropriation bill for that year the Secretary was authorized to use not more than \$30,000 for "the preparation, printing, and publishing of Farmers' Bulletins which shall be adapted to the

interest of the people of different sections of the country, an equal proportion of two-thirds of which shall be supplied to Senators and Representatives and delegates in Congress for distribution among their constituents."

Within a year nearly a million and a half Farmers' Bulletins had been distributed. In 1896, Congress made the first specific appropriation for printing Farmers' Bulletins. They have stood on their own feet in every agriculture appropriation bill since. In 1901, the allotment to Congress was raised from two-thirds to four-fifths. Otherwise, there have been no changes. Leaflets and Home and Garden Bulletins are also offered to Members of Congress. Some of these publications have a dual appeal—rural and urban. So our service is across the board and not confined to Members representing farmers only.

This legal tie-in with Congress might include adopting some of the suggestions offered during the panel discussion yesterday, such as that of referring requests to the States and bringing overage publications up to date by issuing supplements. We do not have large stocks of these overage publications on hand. In many cases none at all. If we follow the supplement procedure, we would still have to reprint the old publication. There probably would be no saving in costs.

I do not know when Members of Congress first began the practice of circularizing their districts with lists, but it has been going on for 35 years and has ever been popular. The more than 9 million lists that were distributed last year attest that. These lists brought a response from constituents that called for nearly 5 million publications. Add noncongressional distribution and the figure is raised to 16 million publications. This figure is gratifying until you stop to wonder how many of the publications were overage. Why, then, do we get so few written complaints? We get complaints verbally at the free publications counter and at fairs where publications are on display, but few letters. Perhaps the public develops an acute case of inertia when it comes to writing letters.

One Congressman has invited suggestions from his constituents requesting Farmers' Bulletins. Suggestions are still coming in, but so far the consensus has been for fewer and better publications.



## Part II

### Norman P. Tucker, Division of Extension Information, Extension Service

A couple of fellows were standing on the corner waiting for a stop light. Another fellow walked up; he had a very long beard—Smith Brothers style. He took off his hat and didn't have a strand of hair on his head. So one of the first fellows said to the other: "There's a concrete example of overproduction and poor distribution."

We don't have the problem of overproduction; we thought probably we could do something about poor distribution. So in 1944 we established, in cooperation with the State extension services, a publications distribution system. Each State and Hawaii, Alaska, and Puerto Rico named one person as its publications distribution officer. I am the Washington representative. Our office, the Extension Service, is the Washington representative of the extension services of the land-grant colleges. This system has worked out very nicely.

Back in 1944 a paper shortage made it necessary to reduce the quantity of Farmers' Bulletins and Leaflets to be printed. The extension services wanted to make the best possible use of them. We wrote to the directors, asking them about this new setup. They thought it would work out pretty well, and since then it has improved from year to year. We want to give credit for this success to the splendid cooperation we've had from the Office of Information and bureaus.

Not only the Department of Agriculture but many other Government agencies are using our channel of distribution. The Bureau of the Census, Bureau of Internal Revenue, State Department, Federal Security Agency, Labor Department, and many nonprofit organizations, such as the National Safety Council and the National Fire Protection Associations, use it. Our services depend upon the Office of Information and the bureaus to supply the publications requested by the land-grant colleges.

This is how the publications' distribution service operates. For example, the Office of Information may phone that a Farmers' Bulletin is going through, say on nematodes, and that we can figure on having around 25,000 copies for national distribution. We ask the bureau author of the publication to supply us with a paragraph or a résumé for use in a letter to the State publications dis-

tribution officers. We ask the State officers to give us their requirements by a specific date, which they do. That information is compiled and a plan of distribution is submitted to the Office of Information. When the publication comes off the press, the copies requested are sent out.

When some of the bureaus submit a manuscript for printing, they ask our office to cooperate with them financially to defray the expense of printing and supplying copies for the land-grant colleges. We don't have that kind of money, so we are unable to finance our share of the printing of subject-matter publications. We do, however, pay all costs incident to distributing copies to the States.

Last year the mailing costs for materials to the States amounted to about \$30,000. So we do pay our bit toward the publications program of the USDA. One thing that I want to point out, and I do not mean to be critical, is that we are not always able to get enough copies of Department publications to supply the requests of the land-grant colleges.

For example, a manuscript on the subject of bedbugs might go through, and we would be allowed only 5,000 copies. There are 3,000 counties in the States. Assuming that those bedfellows also operate in Alaska, Hawaii, and Puerto Rico, we would have to contact these Territories also. But what's the use of notifying the States and Territories of 5,000 copies of the publication? That's one to a county. We could use probably 50,000 copies.

Who is going to pay for them? We cannot. So, rather than go ahead and notify the States about this new publication on bedbugs, we wait until it comes off the press. We will get a few copies and send one to each State, asking how many they want and saying that we'll be very glad to try to supply them.

Our relations with the Office of Information are wonderful. They are always willing to give us anything that's available.

One other item in this publications distribution setup is that we never send anything to the States unless they specifically request it. We do make an exception of what is known as a working tool—such as a list of publications or a fact sheet. We

had a case here in the 1940's. One of the Government agencies informed us they were getting out a publication on a wartime subject. They were printing 2 to 3 million copies and wanted to send us 650,000 copies. We told them we would give them our scheme of distribution for that many, expecting just a little pamphlet. When this publication came out it must have been about 48 pages. The publication was sent out to the States. Within a week we must have had about 25 letters from the States wanting to know what in the world we were doing, flooding them with all sorts of publications.

We learned our lesson—not to send anything to the States unless they specifically requested it. Now our big problem is one of printing sufficient

copies to supply the demands of the land-grant colleges.

Some of the bureaus send out supplies of their publications through local outlets such as the co-operatives. That's fine. It would be better, however, if those bureaus that send out their materials through their own channels would let us cooperate to the extent of sending a few copies at least to the land-grant colleges to let them know that this is a new publication, available for distribution.

Our plan has worked out fine. The States like it. They are not flooded with a lot of publications they do not want or cannot use. And, as John Ryan said yesterday, I believe that that is a test as to the worth of this activity.

## **In-Service Training for Better Publications**

### **Panel Discussion**

**Chairman—O. B. Conaway, Jr., Assistant Director, USDA Graduate School**

**Panel—J. K. McClarren, In Charge, Division of Information, Bureau of Animal Industry, ARA; Marguerite Gilstrap, Editor, BPISAE, ARA; Mrs. Amy Cowing, Extension Educationist, Division of Field Studies and Training, Extension Service; Roy Miller, Chief, Editorial Section, Office of Information; Louise Sullivan, Registrar, USDA Graduate School.**

MR. CONAWAY. The Graduate School is really a cooperative activity of the Department of Agriculture. It was founded in 1921 to provide USDA employees with opportunities to continue their education while on the job. It is an inservice training institution, primarily for the Department of Agriculture. We offer some 380 courses. The enrollment in those classes was about 6,800 last year, some 16 percent of that enrollment being from the Department of Agriculture.

The Graduate School is not a graduate school in the usual sense of the word. We offer graduate work, but at the present time about three-fourths of our courses are undergraduate. We grant no degrees. Some of those courses referred to as undergraduate courses are noncredit courses. More than 40 percent of the 6,800 students enrolled last year already had degrees.

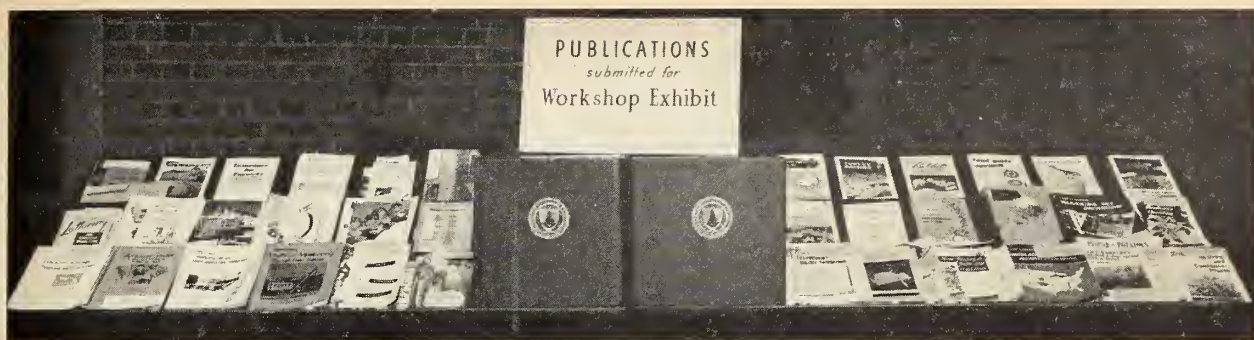
One of the inservice training problems of the Graduate School is that of providing courses

needed by those who are in public information work, or who wish to enter that field. We have for several years had a special program in this field which includes these courses:

Introduction to Library Techniques, Readable Writing, Indexing, Principles of Editing and Their Application, Introduction to Official Writing, Workshop in Official Writing, Government Printing Procedure, Audio-Visual Aids in Information and Education, News Writing, News Writing Workshop, Advanced Practice in Editing, Workshop in Technical Writing, and The Logic of Mechanizing Information. The interest in these courses is considerable.

You may be interested in teaching. After looking over what we offer in the fields of languages or literature you may feel that something is missing. If any of you have any ideas we would appreciate having them. The people on the panel will tell you what their courses cover.





Mr. McCLARREN. The best idea I can give you of what the Graduate School has accomplished is by stating that many people in this audience today have taken editorial courses in the USDA Graduate School. I know some of them would not be in this type of work today if it had not been for the Graduate School. As you know, editing is not offered as a major in any of our institutions. We must train our editors on the job. The editorial course in the Graduate School has placed more editors in the Government, not just in the Department of Agriculture, than any other course I know of. In almost any agency, you will find people who got their editorial training in this course.

My own particular course that I have been teaching for 7 years in the Graduate School—Miss Gilstrap has been working with me in this course—is really two courses: First, Introduction to Official Writing; and secondly, a continuation of that course, where we have a workshop procedure, following the students' own interests in developing writing projects.

Miss GILSTRAP. The course I teach, Workshop in Technical Writing, grew out of Mr. McClarren's course. Each year there would be 1 or 2 scientists or economists in the class, whose problems were different from those of the other students. At the suggestion of other scientists who wished assistance in technical writing we asked the Graduate School to inaugurate the workshop. The enrollment is small, only 14 students, with a wide range of scientific interests. Although it is still too early to make predictions on the value of the course, it seems to me that it offers a promising method of helping technical writers improve the design of their papers and overcome some of the major faults that now show up in their drafts for publication.

Mrs. COWING. In the course in readable writing we try to give people a background of readability principles. We emphasize the importance of making sense for readers. We try to teach the people how to write so that they will be understood by different people. In part of our course the students work on some of the publications in their Government agencies.

All Government people have the problem of communicating their ideas to the public. The Department has been the proving ground for a number of readability formulas. They are one objective way of evaluating how hard or how easy a writing is. They take the personal opinion out of criticism of the manuscript.

Mr. MILLER. The editorial course covers two semesters. The first semester is introductory and the second is an advanced course. During those 2 semesters we have the services of 10 specialists who come from the Department of Agriculture, the Library of Congress, the Department of Labor, the Government Printing Office, and other agencies to give knowledge of their experiences to these young hopefuls in editing. Mrs. Geniana Edwards, who is associated with me, teaches the advanced course in editing. Mrs. Cowing is one of the specialists. We have never neglected the in-service training angle in this course. Anyone may take the beginning course, regardless of educational background, but the advanced course is open only to those who have had the first course.

Miss SULLIVAN. The Graduate School is happy to assist any of the Federal agencies in the training of its employees. We would be glad to establish any additional courses which information people think are needed. We would also be glad to arrange special seminars for any groups of information and publications specialists.

# Making Best Use of Our Resources Within Our Limitations

## Part I

**H. D. Merold, Assistant Production Manager, Government Printing Office**

Before a job is placed in production, the specifications are reviewed and a schedule is established. Whenever possible the Department request date is approved. But if the schedule is too close, or we find ourselves temporarily embarrassed because of an overload of work, we have to ask for more time. If that can be allowed, the job is scheduled and put into production. If Mr. Goodrich says the time limit has to be met, we work overtime and increase the cost.

There are many reasons why we may have to ask for more time. There may be a temporary overload of composition. We provide printing service for Congress and for some 100 agencies in the executive branch. When Congress goes into long daily sessions, or is working toward adjournment, we may receive thousands of folios of copy daily for a number of days in succession. A congressional committee occasionally taxes our composition facilities—notwithstanding the fact that we have 140 linotype machines and 65 monotype keyboards in operation day and night. An overload of work on any particular group of presses, or in any of several binding operations, may force us to ask for more production time.

You may ask why we have so many magazines of Modern and Ionic type faces and, comparatively, so few of the other faces. With many magazines of Modern, we can speed up the setting of bulky jobs such as congressional hearings and annual reports; all the machines in the Office can be used simultaneously on the same job. Simultaneous typesetting is also highly advantageous when we are handling a national-emergency type of job. You can see how desirable it is to be able to take an emergency job of, say, 1,000 folios and by putting 20 folios on each of 50 slug machines have the job all set in type in about 4 hours. If we tried to handle the same job on 10 or 15 machines, it would take from 15 to 20 hours.

By making wide use of Modern we standardize the work and thus keep down composition costs. By concentrating on Modern we have fewer machine changes during the work day, and provide for rapid completion and moving of every job from section to section.

As for Ionic, virtually all slug-casting machines must be equipped with this type face to provide the facilities for setting up to 200 pages of Congressional Record on any given night, as well as for setting the Federal Register and Patent Specifications, which together amount to as much composition as the Congressional Record.

I realize that in your work with Farmers' Bulletins you are trying to get out publications that consist of even signatures, and there are times when your copy, if set in Modern, would run a few pages over a signature. When this happens, you would like to use a more condensed type, such as Baskerville, and get your copy in 16 printed pages, if you are aiming at a 16-page signature. There are other reasons why more magazines of Baskerville, Garamond, and perhaps other faces are needed. The Government Printing Office will work toward the goal of acquiring these faces.

We have established standards in trim sizes that let us buy paper in a limited number of sizes. The limitation simplifies our paper-storage problem.

We have 19 offset presses, 8 of which will deliver a 42- x 58-inch sheet. With the exception of the letterpress roll-fed rotaries, offset presses are faster than letterpresses. With them we can handle heavily illustrated publications without making expensive copper or zinc halftones or line engravings. We have one offset press that prints face and back at the same time.

Offset is best suited to jobs that contain numerous illustrations. When the cost of printing a job by offset is about the same as printing it by letterpress, we generally steer toward letterpress, because our offset presses are jammed the year round.

Offset is regularly used whenever varitype copy is furnished. But if you give us a varitype job that makes, say, 28 pages, and we see that by setting it in type we can pack it into 16 pages, you save money in the end.

Another application of the offset process, and an excellent one, is the reprinting of jobs originally printed by letterpress. Suppose you are



going to print a series of publications and want 20,000 copies or less of each one; suppose, further, that there is little likelihood that you will want to reprint any of them. I would suggest that they be printed from type and that the type be thrown away after printing. If, later on, 1 or 2 of the publications out of 10 have to be reprinted, they can be reprinted by offset. You are saved the cost of making plates and storing them, or the cost of storing type.

The GPO has hundreds of thousands of pages of type stored away for possible reprint jobs in the future; they have been stored by order of the requisitioning departments. Many thousands of these pages will never be used again. A department should ask for storage of type only when there is definite assurance that the type will be picked up and used again.

Offset provides the best means of producing bleed illustrations without the waste of paper that accompanies producing bleed illustrations by letterpress. When type forms or electrotype plates are put to press with bleed illustrations, an extra paper trim allowance is nearly always needed to permit locking up of type or plates where two or more bleed pages fall together on the imposing stone. With offset this is no problem. As long as there is a clear gripper margin on the press sheet, no oversize paper is required.

We have 65 letterpresses that are used in job work. We have another 90 letterpresses that are used for publications or book work. They print sheets ranging from 14 x 20 inches to 46 x 61 inches. Most of the sheets are in sizes that will provide 16- and 32-page publications of the Farmers' Bulletin size, or 8- and 16-page publications of the census size, or 8 x 10½-inch publications.

These flatbed and cylinder presses, rather than rotary presses, should be used for publications requiring top-quality halftone work, for printing publications from plates in small quantities, and for all matter that is printed from type. They should be used for any job that is to be reprinted from year to year.

In rotary presses we use roll paper instead of flat sheets. These presses print at very high speeds. Work is printed on one side of the paper, and almost simultaneously other work is printed on the reverse side; there is no drying time in between. This means that in operating a rotary press we have to use less ink than we do in operat-

ing other presses. Halftones cannot be printed as black as on other presses. If too much ink is used, the excess ink on the side of the paper that is printed first becomes smeared when the other side of the paper is printed. As a result of the smearing, ink builds up on the packing cylinder, and the longer the press runs the more smeared the work gets. The pressman can stop the press from time to time and clean the packing cylinder, but the stops add to the cost of the job and still do not insure satisfactory work.

The pressman must use just enough ink to get coverage and yet be sure not to get too much. You can help us get satisfactory halftones in work that is run on a rotary press. See that the photographs or illustrations that are to be used have sufficient contrast and are not too dark. Be sure that the detail will be sufficiently clear when screened with a 100-line screen. Halftones that are too dark present a washed-out appearance when the ink on the rotary press is controlled as it should be.

We have 10 rotary letterpresses for producing publications from rolls of paper. Each delivers a finished folded product ready for trimming, provided the number of pages can be controlled to correspond with the multiples that the presses deliver.

Five of these presses will produce a finished publication in Farmers' Bulletin size. One delivers finished pasted products of 8, 16, or 32 pages. Four deliver finished products of 8, 16, 24, 32, 48, or 64 pages. Three of these four presses will deliver saddle-wire stitched products.

If the number of pages in self-cover publications can be controlled to correspond with the multiples, or page combinations, that I have mentioned, the finished job will come off the presses with all operations performed except the final trimming. When you copy-fit the job from scratch, you make a saving for the Department. When publications are not made up in these multiples, an extra operation is required, and that adds to the cost.

One extra operation is removal of blank pages by hand. This is necessary, for example, when a job comprising 28 pages is printed on a rotary press as a 32-page publication with the outside 4 pages blank. These four outside pages are removed by hand in the bindery. Such jobs are run on a rotary press because, even with the expense of removing the extra pages, the final cost is less

than we could get with any other method of printing. Still, we should try to eliminate the cost of hand-slipping the blank pages.

If your first calculations show that your material is going to make 28 pages of printing, try to reduce it to 24; this would be desirable because it would save paper. But if there is no way to reduce the material, try to find a way of making use of the 4 pages, possibly by furnishing more copy or illustrations.

One way to cut down the number of printed pages is to use a 2-column format and a type face that is a little more condensed than 10-point Modern. Very large jobs are produced more expeditiously if limited type faces are avoided. However, when you know a publication will be ordered in huge quantities—say in excess of 25,000 copies a year—a 2-column format similar to that used in the 1952 Yearbook of Agriculture will pack about 20 percent more text matter into a page and provide some very worthwhile savings in paper, presswork, and bindery costs.

I said that we had 10 letterpress rotaries, and told you about 5 of them. The other 5 are used in printing the Congressional Record and the Federal Register. The finished product has a trim size of from 8 x 10½ inches to 8¼ x 11¼ inches. During many production hours this equipment is available for jobs other than the two I have mentioned. These presses will deliver up to 64 pages stitched and completed on the press, except for final trimming, at speeds up to 21,000 copies per hour per press. You can get finished products in these page combinations: 4, 8, 12, 16, 20, 24, 28, 32, 40, 48, 56, and 64. From 8 to 32 pages may be pasted on the press. Over 32 pages may be stitched on press with two wire stitches. These presses have some limitations; for example, they are not suited for printing halftones with screens finer than 85-line, compared with 100-line for the 6- x 9-inch rotaries, 133-line for offset, and 175-line for flatbed letterpresses. But they are well suited for line work, and will produce satisfactory results on such papers as machine finish, English finish, chemical wood writing, and newsprint stocks.

In general, if a job can be printed on a rotary press, and you need a large number of copies, plan it for rotary printing. Consider anything over 15,000 quantity as a possibility for this method. You may plan a job for rotary printing and then

at the last minute we may be faced with conditions that make it advisable to print it on a flatbed press. But that is better than not to have planned a job for the rotary and then be obliged to make many changes before it can be placed on a rotary.

It is well to keep in mind, when planning publications, that offset equipment is generally taxed to capacity. The chances of getting to press at an early date are better if a letterpress can be used.

When you need a really large quantity (50,000 or more) of a small publication, you would do well to consider the acceptability of an album, or open-end, style of pamphlet. I recommend this for both document-size and record-size publications. We can give you these—pasted or with one saddle stitch—faster and more economically than we can produce any other style of publication. The presses will deliver them two-up, and the job is complete except for chopping. You would have a pamphlet approximately 5¾ x 4½ inches or 8¾ x 5½ inches.

It is generally desirable to print halftone illustrations together with the text matter to eliminate the need for hand work in the bindery, such as tipping frontispieces or other illustrations. The halftones printed in the Yearbook of Agriculture are an exception to this rule in that they are grouped and printed as a complete signature. When they are planned this way, there is no problem; but where there are not enough halftones to group and print as complete signatures, they should be combined with the text for most economical production.

## Discussion

(Mr. Merold introduced Mr. J. W. Tew, Director of the Division of Plant Planning, GPO.)

MR. TEW. For the first time in years we are able to buy all the paper and varieties of paper we need, and it is a very much better quality than in the past. In selecting your paper you should have the end use of the product in mind. We have standardized the grades. Our paper catalog gives you various prices. We stock a wide variety of weights and grades that enables you to have a wide selection. The purchasing of special items is very troublesome to the Printing Office because they sometimes take 1 to 2 months longer.

MISS SCHULTZ. Will you clarify for us the use of bleeds?



Mr. MEROLD. The GPO has printed and supplies to the various departments a standard table of the various sizes of publications in which bleeds are permissible. Restrictions are necessary particularly with letterpress because of the gripper on the press equipment. This gripper grabs each individual sheet of paper and feeds it into the press. Since this is a mechanical operation, a certain tolerance must be allowed for this function. Therefore it is necessary to use bleeds only in the sizes indicated on the GPO standardization sheet.

In offset, the fact that we run from stripped-in negatives and not from originals or electrotypes plates allows more latitude for the use of bleeds.

Mr. NICHOLS. Would you have the same difficulty if you have only one bleed on a page?

Mr. MEROLD. If it happens to fall on the bar, the bar allows for the trim allowance of the paper. If the bleed is controlled, it can be handled without using an oversize paper. Life Magazine does that. With rotary equipment we can handle no bleeds at all.

There was a question about rotogravure. We consider it a very acceptable method of printing. Most gravure is printed on cheap paper, comparable to news stock. Gravure is suitable only for very large runs. A good yardstick is long runs, 100,000 or more, in which bleeds may be used and the illustrations have clarity.

Mr. WHITE. Several years ago the Printing Office was experimenting on running a 110-line screen on the rotary.

Mr. MEROLD. I think we can occasionally handle a 110-line screen. We would have to review the original art work before we could decide that. The additional time and careful preparation required prohibit its wide use.

QUESTION. Is the 110-line screen as far as you want to go?

Mr. MEROLD. Yes, because the paper stock influences the successful running of any screen. No two shipments of paper have the same smoothness. We often have to substitute other stock while we are running the job.

Mr. GOODRICH. You have to cut down on the speed of the press so that the output is not so great.

MISS NORDIN. Is there any way that Government agencies can help select the type faces you buy?

Mr. MEROLD. Yes. Through Mr. Goodrich it can be arranged for you to give suggestions to the Director of Typography and Design. I have already asked him for recommendations as to what type faces to buy, subject to the Public Printer's approval.

Mr. WHITE. What disposition would be made at the GPO if the designer is not satisfied with the type at the GPO and suggested that the job be done commercially?

Mr. MEROLD. I cannot speak for the Public Printer, but if the Secretary of Agriculture should write to the GPO and make a request, the chances are that we would follow it.

## Part II

### J. H. McCormick, Deputy Director, Office of Information

Perhaps you have gotten the impression so far in this conference of a somewhat negative approach. I think that is inherent in a conference in which we are discussing basic points and need to arrive at common understanding of many things, both positive and negative. We wish to pass on to you information and knowledge on how we can all do a better job. We in the Department for many years have been in the business of assembling useful agricultural information which is required by law to be disseminated.

Basically why does all our printing have to go to the Printing Office? A little history of Government printing would be helpful in our thinking.

The Congress found out that it had to have a printing establishment for economic reasons.

The basic printing laws were passed in 1895. After that there was some tightening of those laws on departments. Up to 1923, Federal money for agricultural printing was appropriated to the Public Printer and our printing was ordered on the Public Printer. After 1923 the money was appropriated to the Department of Agriculture. In 1950 the system was changed to assign printing funds directly to bureaus instead of a separate printing fund to the Office of Information for all department printing. Now the basis for economy is in your hands in the agencies.

Mr. Cole said the total Government printing bill last year was \$89,000,000, of which 50 percent was for the defense establishments. In 1900, half of the business done by the Printing Office for the Government was for Congress. Today the GPO is doing about 10 percent for Congress. I think this means that the Printing Office today must be more responsive to department needs.

Can we visualize printing without the Printing Office? Industry charges would be way beyond the \$89,000,000. We would spend a great deal of time trying to find acceptable printers. And would they have the facilities of the GPO close enough at hand? I do not think so.

We sent out a questionnaire to the States to see how they were getting their printing done. Thirteen had printing done in the colleges, 11 on contract, and 15 on job contracts. This means many States are tied to one printer like we are to GPO.

The three basic controls on printing are: First, the law that says we shall have printing done at the GPO; second, a control through scrutiny by Members of Congress, under a policy that departments print only material that will not meet congressional disapproval; and third, production controls over the jobs that we have to do.

In the area of congressional scrutiny, the Department distributes a number of Farmers' Bulletins through Congress. Congressmen will never step on a good looking publication, provided it does not look too expensively printed. In the final area falls management of our resources. With printing money in the hands of the agencies, there are possibilities for good economical format through more planning, and through intelligent

use of different methods of reproduction, including the multilith or offset printing process.

The Department maintains a stock of roughly 7 million copies of Farmers' Bulletins chiefly for use of Congress. We answer about 300,000 letters a year from individuals writing in to the Department asking for publications. The agencies also take copies out of the stock for their use. In and out of the stock last year went 11½ million copies of new publications and about 7½ million reprints to make a total distribution of 9 million. Five of the 9 million was for Congress and 4 million for extension and agency use. Put in a different way, an average of about 20,000 copies of each usable bulletin were put into the stock last year; an average of about 21,000 copies per bulletin were taken out, or distributed, and an average of 16,000 copies of each bulletin were on hand at the end of the year.

The net of all these figures is that all of us in the Department handle a lot of copies of large numbers of bulletins in the Department's work. Another point raised previously concerned the use of color. You heard read the 1952 Regulations of the Joint Committee on Printing on this. The 1948 Regulations were more stringent, but we in the Department have never had a policy of just shutting the door on color. It has been used many times by the Department. We must be concerned, however, over the cost of color in reprinting bulletins.

Finally, we have talked about printing money as part of publication resources being in the agencies. It is our job in the Department, in the bureaus, in the States, in order to get agricultural information to people, to use these resources so as to get the maximum out of them in printing publications.

## **Using Time and Money Publications-Wise**

**Victor Stephen, Publications and Production Layout Manager, Cornell University**

In 1948, when I came to Cornell as publications manager, the dairy cooperatives in New York State felt a need for publications dealing with better practices in dairying, and decided that they would donate a fund from which we would print a series of "service letters." These 4-page, 2-color folders were sent to 80,000 dairymen in the State. The first one was 8 x 10½ inches.

The cooperatives decided that two colors should be used. Color, wisely selected, adds to attractiveness, and may also have functional value; for example, color in illustrations can aid in identifying diseases.

We found the brief service-letter type of publication to be economical and effective. We wanted to use what we had learned in dairying



in other subject-matter fields, but we did not have the resources. We came up with a substitute—self-mailing leaflets. We have been using them ever since. Some of the prejudices and obstacles which we overcame in getting both the county agents and farmers used to these publications were:

1. The free mailing privilege. "Franks" have to be exactly right.

2. False concepts in regard to readability of color. Black and white is not the only readable combination.<sup>1</sup> We also had objections to printing halftones in color. They said, you never see halftones printed in color, so we asked them a few questions. What color is good pasture? Green. It did not occur to them that dark brown was a more natural color for the skin than black. Some of them now refuse black and white.

3. Objections to self-mailers. We got copies of the first service letter back from all corners of the State in as good condition as those that were wrapped and protected.

In addition to eliminating envelopes, we cut time and money in these ways:

1. We standardized our paper sizes and our printing practices. We did not deviate from standard sizes because of too much or too little copy; we cut copy or added copy and display. Standardization helped our layout problems.

2. We used only one color of ink on most jobs, but we used screens that gave the effect of more than one color, and we sometimes used colored paper.

To get varied effects, we used reversed type: The type prints white on dark or screened backgrounds, and we get a two-color effect inexpensively.

We also used multilith whenever practicable.

As you look at our self-mailers, you notice that part of the message is on the outside. The farmer does not have to look inside the publication to learn what it's about. You notice the place where the county agent stamps his name. This approach has three advantages: (1) The farmer receives brief, attractively presented information;

(2) the farmer gives some credit to the county agent for getting the material to him; and (3) the agent keeps us informed as to the popularity of this type of information with farmers. In short, it's good public relations.

We have the names of about 85,000 farmers on our mailing list. Our publications must be attractive and eye catching to the extent that the farmer will want to read them when he receives them in his mail along with numerous colorful commercial pieces. We vary the design as much as possible, and sometimes use humor. Variety keeps things going. The farmer gets tired of seeing the same thing year after year.

A survey, conducted in part by Mr. Bruce, showed that the farmers saved some of the folders. We know which ones they liked enough to save.

We have found that by issuing a service letter in between bulletins, we can keep information current and hold the interest of the farmer. We can get out a small folder in a month, and a larger one in 2 months.

The cost of our large service letters is about 1.6 cents each, plus the envelope and the time involved in stuffing. The smaller one (9" x 4"-6 page), which does not need an envelope, costs only 1.3 cents. The still smaller one (3½" x 8"-6 page), which we have come to respect greatly in spite of its size, costs 0.9 cent.

Now, via slides, I'll let you look over my shoulder as we whip together a leaflet a la Cornell.

## Discussion

Mr. WEBSTER. How have you used these slides besides showing them at this meeting?

Mr. STEPHEN. They were used to show how we would like to have publications prepared. I used them in South America, where we printed folders on a multilith.

Mr. WEBSTER. Have you shown them to your specialists? Do you find them effective when put to that use?

Mr. STEPHEN. You have to overcome the fact that the author knows nothing about your job. If you explain to him the advantages of simple folders and show him some samples, he will say go ahead. The answer to both your questions is "Yes."

<sup>1</sup> PATERSON, D. G., and TINKER, M. HOW TO MAKE TYPE READABLE. Harper & Bros. 1940.

QUESTION. Do you receive any criticism in connection with filing these folders?

Mr. STEPHEN. The only persons who would complain are the librarians, and these folders are not meant for libraries. Since the folders are envelope size, they can be stored conveniently.

QUESTION. In the Department we have the problem of delay in getting out publications if they are printed in other than black.

Mr. STEPHEN. If a job is printed in black it is still necessary to clean the press. We took the extra charge out of our contract and printers did not squawk. If you want a special color, the inks have to be mixed. Use a color that is available in standard inks, and specify the ink. We never order ink mixed for a special color.

Mr. WEBSTER. You mentioned a group study of farmers wishing copies of publications. Did the study reveal how they kept them?

Mr. STEPHEN. One thing they said was, "I can put it in the glove compartment of my machine." They also mentioned storing them in desks and shoe boxes.

Mr. WHITE. What impact has television had on the farmer in relation to your problem of design?

Mr. STEPHEN. It will have a very definite effect. Up to now we have been unable to gage the effect, but we feel that, very shortly, this method of imparting visual information will have to be considered from the standpoint of publications. It should be the object of some sort of survey. More and simpler publications will be needed to supplement TV shows.

Mrs. COWING. Do you have any findings as to whether the farmers like this size publication?

Mr. BRUCE. Of the seven we checked in this particular series, the top three were of the large size.

Mrs. COWING. Have your farmers ever felt talked down to in "cookbook language?"

Mr. STEPHEN. No. We check constantly. Everything is geared to the farmer in our place.

Mr. MOORE. Our difficulty is this: Our material is not written by extension specialists; it is written by research people. For example, if you want information on dairying, you go to the Bureau of Dairy Industry.

Mr. STEPHEN. We try to make sure our authors understand for whom they are writing. We have

tried to put the story over as simply as possible.

Miss NORDIN. When you plan a folder, do you start with the copy?

Mr. STEPHEN. We often plan a series of folders. One folder will not always do it. We try to start with an idea, then write the copy.

Miss CRONISTER. I would like to know how you do that.

Mr. STEPHEN. We have very understanding people. We have a man who knows what the farmers want. He works with the State leaders office who control the service letter budget. He explains our rules for publishing folders and bulletins and helps in scheduling them.

The first few days of this workshop I was depressed because the speakers said don't do this and don't do that. If you come to us we say, you can do this or that.

Mr. MOORE. I could say amen to that. How should USDA people go about trying to convince our research people that they should put out a more simple publication costing much less than the technical bulletin?

Mr. STEPHEN. We have proved they are effective and can do the job. You might show a research man a bulletin or leaflet that had been printed in an effective manner. Or you might wait until three other specialists have put one out and then he will be convinced.

Mr. CHILDERS. I think it depends on the approach. There are two approaches to getting out publications. One is promotional—the extension approach. The other is reporting—the approach of the research agency. I think that my bureau, which is research finding, should first of all report its research findings. Those findings are going to be interpreted partly by extension people and partly by those on the farm. Sometimes, when the material comes out of the research agency, it is not quite ready to be subjected to a 1-2-3 formula.

Mr. STEPHEN. These folders can't take the place of bulletins.

Mr. CHILDERS. We have the responsibility of presenting our research findings in such a way that they will get into use as soon as possible. We have research agencies and we have the Extension Service. Sometimes there is a question as to who should do this kind of publication.



# What Are the Responsibilities of the Office of Information and of the Bureaus in Publications Improvement?

## Panel Discussion

Chairman—E. G. Moore, In Charge of Publications and Information, ARA

Panel—J. K. McClarren, Head, Information Division, Bureau of Animal Industry, ARA; Kathryn Cronister, Head, Information Division, Bureau of Human Nutrition and Home Economics, ARA; J. H. McCormick, Deputy Director, Office of Information.

Mr. MOORE. What we are concerned about is modernizing our popular publications. That means we have got to bridge a mighty big gap. We have got to start with the research man. We have the job of trying to get that man to write in the language that farmers use and understand. This will require all the teamwork of our bureau people and the Office of Information. All of us feel that we should look to the Office of Information for leadership in new ideas and keeping up with the times. The information people in the agencies are going to have to be aware of this big job and understand it well enough to be able to work with scientists and win them over to their way of thinking.

We have here some people who are going to talk to you from the viewpoint of the agencies. The first speaker is J. K. McClarren, who has the subject, *How Much Editing, Where, and What*.

Mr. McCLARREN. It would seem fairly simple to draw a sharp line between the editorial responsibilities of the originating agency and of the Office of Information. I believe the statement has been made here, and left unchallenged, that the originating agency should be responsible for content, and the Office of Information for policy.

This brings us to definitions. Here we have two abstract nouns, "content" and "policy." If I were to ask each of you to sit down and write out a definition, I'm sure I would get as many different answers as there are people here. We would also see what may appear to each of us a rather sharp division of duties disappearing into a smudge of overlapping definitions that can, and have, led to misunderstandings as to who is to do what, when, to which manuscript, not to speak of how much or how many times.

In talking to several agency people, I believe the greatest single problem in their minds is what we shall call, for lack of a better term, "gratuitous

editing." Some say they have experienced this in their own shops. Most say they have experienced it at one time or another in the Office of Information.

Since I would be presumptuous to try to answer some of the problems posed in these discussions, I shall list them in the form of questions for discussion later, and perhaps some others on the panel and in the audience do have the answers:

1. Should there be a studious attempt on the part of the Office of Information to avoid "changes for changes' sake"? Into this category the questioners raise such problems as choice of words, change in sentence structure that changes meanings and emphasis, and so on.

2. Can the Office of Information avoid "last minute" changes that are not checked back with the originating agency, in order to prevent costly and time-consuming changes in proof?

3. Can the Office of Information establish some kind of "standard of excellence" in order that agencies will know more of just what is expected of them in editing?

4. How many times should a manuscript be reviewed editorially? Is it necessary for more than one editor in the Office of Information to edit it?

MISS CRONISTER. This discussion has convinced me that if this job is to be accomplished, it must be done by people who are trained in editing, art, and layout work. They must have a real knowledge of the GPO and its facilities. This meeting has pointed up the differences in the competence of the various agencies in the Department to do this job. Some of the agencies are not staffed to do it so need to be shown the way.

I want to suggest five points that all of the individual bureaus need to think about:

1. With the magnitude of the job, every bureau must assume some of the responsibility for improving the design of publications. If we do not

have the necessary trained personnel, we should take advantage of every opportunity to get a trained staff. I do not think all the job should be left to the Office of Information.

2. The bureaus can work more closely with the Office of Information, bringing their problems to them at an early stage. This will work toward better publications.

3. There are certain established rules for preparing copy for illustrations and printing. The bureaus have a definite responsibility to save the time of the Office of Information staff and to save printing costs by preparing copy according to these rules.

4. Bureaus have a responsibility to try out new ideas. The rules already established may not be appropriate today.

5. The bureaus have a terrific job in educating research people as to the responsibility of the scientists in preparing a publication. There is a great difference between subject matter responsibilities and presentation.

As for the responsibility of the staff of the Office of Information, no one will deny they are cooperative. But they are in a difficult position because they must tell us that we cannot do certain things. Sometimes they are a brake on our progress. They stand between us and the Government Printing Office. They have a responsibility to interpret the regulations of the Joint Committee on Printing about how far we can go with modern techniques in publications.

There may be some feeling in the bureaus that the Office of Information is serving as sort of a check, and this is true to a certain extent. Perhaps that Office could take a little more leadership in giving us additional tools. A new manual or an advisory committee might help.

Mr. McCORMICK. We will need agency cooperation to bring the revision schedules up to a semi-annual or quarterly basis so that we can handle the reprint schedule and the revision schedule. We should reexamine critically the distribution plan of each reprint of a bulletin.

We have talked relatively little about duplicated or processed publications. Probably more thought should be given to converting them into leaflets.

The only way we can hope to do this revision job is to ask, "What are your plans? How fast

are they crystalizing to use up part of your resources to enter into this program?"

I do not think anybody in the budget office can tell you as of now whether the Office of Information can guarantee to publish every revision that you send forward. To do the revisions we shall have to get part of the resources from the agencies.

Mr. REED. On the subject of available resources, I would like to know whether it would be possible to effect a centralization of all the Department of Agriculture illustration facilities under one head for closer relationship.

Mr. McCORMICK. I do not think greater centralization is possible in terms of professional relations.

Mr. DAVID HALL. The fields of knowledge in which the Department works have become so extensive that it is impossible for one small group to have knowledge in all of them. Might it be feasible to have a group of policy reviewers? Is this in accordance with the policy of the Department? On your point that some bureaus do not have as good information setups as others, it should be possible to force the bureaus to provide those services.

Mr. McCORMICK. I had hoped the decentralization of the printing funds would carry more responsibility to the bureaus.

Mr. McCLARREN. Can we inject some of the energy going into rules to setting up standards so that the editorial chief in the bureau will have some standard to aim at in finishing or semifinishing a publication?

Mr. WEBSTER. We should, and we are certainly going to try.

Mr. McCLARREN. If the agency knows what is expected of it, it will try to meet the requirements.

Mr. WHITE. There is another phase, that is, improving the design of a publication. How far are the individual bureaus prepared to go in contributing to the design program? What do they expect from the Office of Information in relation to this design program, and who is going to pay for it?

Mr. MOORE. We do not want to overlook layout and design in our publication improvement. We all include that in our thinking.

Mr. WHITE. How far are the bureaus prepared to go in the bettering of the design program on publications?



MR. DAVID HALL. My agency cannot afford a good artist, so we send our work to the Office of Information and obtain good results.

MR. CHILDERS. My bureau is in the same position. I do not think any one artist can give us all the service we need on a publication. We make suggestions on layout and art work and expect the final job to be done in the Office of Information. We will pay for it. As there are technical things to be considered in cover illustrations for a technical bulletin, we expect to do the final checking.

Editing it is a compromise from start to finish. The editor compromises with the authors; the authors compromise with the editors. When an

editor makes a change for the sake of change it gives the information group a reputation of disrespect among the scientific group. The author is pretty proud of his manuscript; you cannot change it too much without changing the meaning and the whole concept of the manuscript. We have a problem in our own editorial shop of educating editors as to just how far they should go. We cannot be perfect.

MR. MOORE. As a result of this workshop, all of us should try to train our editors to spend less time refining a job written the way we think it should be, and spend more time trying to get that publication in the form we think farm people would like to have it read.

## Summary of the Workshop

**Lisle Longsdorf, Extension Editor, Kansas State College**

The Office of Information is to be commended for its leadership in the development of this 3-day workshop to continue improvement in its publications in the interest of the American public, and the assistance it is giving to our land-grant colleges and universities, their research workers, and field staffs.

A significant statement was made by Assistant Secretary Hutchinson to this effect: Information must be in the hands of those who must use it, or it will not accomplish its purpose. Then, too, he said that we must depend upon a continuing flow of information for farmers; information becomes obsolete. The farmer cannot prepare himself at one time for a lifetime of farming. It is a changing business. New information is needed.

It is the responsibility of the Department of Agriculture through its information services to see that both rural and urban people are served with information emanating from the "test tube" for their mutual benefit if the Department is to fulfill its responsibilities to the people whom it is attempting to serve.

This leads to a charge that should be most appropriate here. I credit it to Dr. F. D. Farrell, president emeritus of Kansas State College: Our responsibility—as scientists and writers—is to seek the truth, to know the truth, and to tell the

truth. These are the keys to true scientific reporting.

One speaker said that success in this country has been and is dependent upon the degree in which research is translated and brought to the attention of the people.

Bulletins, circulars, and leaflets in popular form supplement all other media of communications, such as press, radio, television, visual aids, demonstrations, and meetings. They can be, and in many instances are, the source materials for the media mentioned.

There is a specific "need to achieve balance in publications," to quote Lyle Webster. We assume Mr. Webster would include balance in subject matter and balance in distribution to meet the needs of both men and women, and youth, in both rural and urban areas.

The objective of the revisions program is to bring up to date some 300 publications in the next 3-year period. It is a noble goal, and one that can be achieved, we are sure, if participants yield to the spirit manifest here at this workshop.

The publications of the United States Department of Agriculture are a source of information for State editors and radio representatives, for research and field workers in all branches of Government, for our school systems, for our newspaper editors, for our radio editors and farm

newscasters, and, most important of all, for our rural and urban people.

Our USDA publication is a public relations handshake. May I refer to that well-chosen statement in our exhibit room—"partnership of many skills." It goes into planning, producing, and distributing a farm bulletin. That statement reflects public relations. An appropriate definition might read "good performance publicly appreciated." One of the most significant needs as reflected here at this workshop is that of planning—from the germ of an idea to final reader reaction.

We should commend the State publication distribution plan as inaugurated a few years ago by the Office of Information and the Extension Service as a most workable plan to avoid duplication of orders and insure free flow of publications to our land-grant colleges and to our State field agencies.

We suggest that the Office of Information bring into a similar workshop the authors of publications to be revised, or new ones to be printed, for a briefing session similar to this workshop.

We also suggest that you invite State editors to assist you in revising publications or that you send copies of the publications to be revised out

to the States for assistance in revising them. This then becomes a two-way proposition in drawing on the States for assistance in training; in doing the work; and in determining policies.

We recommend that you investigate the possibilities for graduate students at our colleges to do research work on the effectiveness of USDA publications in the field to gage farmer and homemaker and urban family reaction to their reception. Any such research might engage the services of Federal and State workers to obtain first-hand reader reactions.

To answer what the States want—we know the problems you have here—here are our problems:

1. Less duplication.
2. Size of publication adapted to our use. A breakdown of subject matter to cover single ideas, such as your swine publication.
3. More information on what research knows about our publications.
4. Consider the regional level for the issuance of publications.
5. Suggest a set of criteria for publications.

I think we all need to keep our feet pretty close to the soil, to brush shoulders with our farmers and our youth, if we are going to do the best job.

## Where Do We Go From Here?

**R. L. Webster, Director,  
Office of Information**

Where do we go from here? In one word—ahead. We are going to follow this workshop out. This is just a starter. We are going to have some more workshops. We need more consideration of, and a better meeting of minds on, many phases of this publication program. I would like to talk over with you the possibility of 1-day workshops on how to get better illustrations and so forth. It was not the intention at this workshop that we would get down to that detail.

We like the suggestion of Lisle Longsdorf about exposing the authors to some of the things we have been exposed to here.

I think the idea of studying our publications and suggesting criteria for them is excellent. We are going to drive this revision thing as hard as

we can. We are either going to revise the outdated bulletins or throw them out.

I like the idea of testing our publications with some of the State people. They have a stake in the Farmers' Bulletins that we put out. They distribute many of our publications. They know what is getting read, and we want that information.

In your enthusiasm for publications I hope you will remember that they tie in with radio, television, and exhibits.

I want to express my great appreciation to the people who worked on the committees and thanks to the people from the States for giving us many fresh ideas. I am happy that many of the regional people were able to come.



# Recommended Reading for USDA Editors

Compiled by Paul D. Olejar, Leo S. Richardson, and R. C. Dorsey, Special Activities Committee

## I. WRITING AND EDITING

*Art Directors Annual Advertising and Editorial Art.* New York Art Directors Club.

Shows outstanding examples of work selected for the National Exhibition of the Art Directors Club of New York, annually.

Brooks, Cleanth, and Warren, Robert Penn. *Fundamentals of Good Writing. A Handbook of Modern Rhetoric.* Harcourt, Brace and Co. New York. 1950

This 500-page book offers many interesting examples of the difference between technical description, expository narration, objective writing, etc.

Perrin, Porter G. *Writer's Guide and Index to English.* Scott, Foreman and Co. 1942.

This book of 800 pages presents a description of current American usage and style in a background of the activity of writing. Its topics range from commas and hyphens to the complex process of writing.

Langdon, Grace. *Patterns for Bulletin-Booklet Layouts and Illustrations.* Agricultural Journalism, College of Agriculture, University of Wisconsin. Madison, Wis., May 1949. (Processed.)

This pamphlet is made up largely of drawings illustrating ways to make a publication attractive—without adding to the cost. It is particularly useful for the editor who is his own artist.

*A Manual of Style.* University of Chicago Press. Chicago, Ill.

This 500-page book contains information useful to authors on the preparation of manuscripts, and gives the rules recommended by the University of Chicago Press for the preparation of copy. In some respects it covers the same kind of information as the GPO Style Manual, but in addition includes a discussion of type faces and shows many examples of styles and sizes of type.

Kapp, Reginald A. *The Presentation of Technical Information.* Constable & Co. London. 1948.

Another short but fact-filled book on problems of good writing. Especially recommended for reading: Chapters 12 and 13.

Mich, Daniel D. and Eberman, Edwin. *The Technique of the Picture Story.* McGraw-Hill Book Company, New York. 1945.

Packed with good illustrations that convey the point. Especially useful are the sections on how detailed data should be presented to an artist and on writing the picture story.

Brinton, Wiltard Cope. *Graphic Presentation.* Brinton Associates, New York. 1939.

Basic information on the use of graphic methods for presenting facts, especially statistical. Among the many aspects covered are the use of flow, sector, and bar charts; maps and cross-hatching, chronology, curve and correlation charts; and time series.

Gowers, Sir Ernest. *Plain Words—A Guide to the Use of English.* His Majesty's Stationery Office, London. 1948.

A short book and one of the best on making official publications meaningful and readable. The examples Gowers gives might have been taken from some of our publications.

Hall, Ray Ovid. *Handbook of Tabular Presentation.* The Ronald Press Co., New York. 1943.

Summarizes pointers on table numbering, tabular titles, headnotes, stubs, footnotes, columnar captions, and source citations.

Gunning, Robert. *The Technique of Clear Writing.* McGraw-Hill, New York, 1952.

Gunning gives 10 principles for clear writing and invites you "to build the principles into your own style of writing for clearer communication." To find the "fog index" of your writing, he gives the Gunning readability yardstick with instructions how to use.

Flesch, Rudolf. *How To Test Readability.* Harper & Bros., New York, 1951.

In brief form the author explains how to test readability. He then applies the method to a number of sample passages, illustrating various levels of readability. In a question-and-answer section, Dr. Flesch takes up current questions on the relation of readability to readership, subject interest and literary quality. The book includes an excellent bibliography.

Hayakawa, S. I., *Language in Thought and Action.* Harcourt, Brace & Co. 1949.

Hayakawa presents certain semantic principles intended to act as "a kind of intellectual air-purifying and air-conditioning system to prevent the poisons of verbal superstition, primitive linguistic assumptions, and the more pernicious forms of propaganda from entering our systems."

Bryant, Margaret S. *Bibliographic Style.* USDA Biblio. Bul. No. 16. 1951.

A useful and practical manual which is used in the Division of Bibliography of the Library of the Department of Agriculture.

Fitzgerald, Stephen E. *Communicating Ideas To The Public*. Funk & Wagnalls Co. 1950.

Under the headings, "The Scope of the Opportunity," and "The Techniques of Communication," public relations are discussed as the job of moving ideas from one head to another.

Fowler, H. W. *A Dictionary of Modern English Usage*. Oxford University Press. 1950.

You may not agree with the pronunciation or usage recommended by this celebrated authority on the King's English, but you will have to give Mr. Fowler credit for clear, simple, and concise answers to your questions.

## II. PUBLISHING

Paterson, Donald G. and Tinker, Miles A. *How To Make Type Readable*. Harper & Brothers, New York. 1940.

A fine discussion of kinds and size of type, width of line, and spacing for speedy reading and good typography.

Hlasta, Stanley C. *Printing Types and How To Use Them*. Carnegie Press, Pittsburgh. 1950.

Describes the fundamental structure of type and the rules of composition that govern use of type. The author then describes various

type faces. He tells how each was developed, describes and illustrates its distinguishing characteristics, and offers suggestions on its use. Added information such as the character count for stated type widths add to the usefulness of this book.

de Lopatecki, Eugene. *Typographer's Desk Manual*. The Ronald Press Co., New York.

Contains information on identifying, measuring, combining, and specifying type faces; selecting type to interpret copy, harmonize with illustrations, and print well on paper specified.

Stevens, William J. and McKimven, John R. *How To Prepare Art and Copy for Offset Lithography*. Dorval Publishing Co., New Jersey. 1948.

Chapters on designs for lithography, planning photography, retouching prints, and on assembling the parts—"the pasteup"—are interesting information for any editor.

Lasky, Joseph. *Proofreading and Copy Preparation*. Mentor Press. 1946.

This is a textbook for the technician in the graphic arts industry, but it is also a source and reference for anyone who wants to know what does—or should—happen to his copy when it leaves his hands.



# PROGRAM

## Partnership Planning for Popular Publications

### USDA Publications Workshop

Wednesday–Friday, November, 19–21 1952, Conference Room B—Departmental Auditorium

WEDNESDAY, NOVEMBER 19

*R. L. Webster, Director of Information, Chairman*

A. M.

- 9:15 Opening Remarks—Chairman
- 9:20 The Place of Popular Publications in the Functioning of the Department of Agriculture—Knox T. Hutchinson, Assistant Secretary
- 9:40 Agricultural Research and Popular Publications—H. C. Trelogan, Assistant Administrator, Agricultural Research Administration
- 10:00 Popular Publications Program—Wise—E. W. Loveridge, Assistant Chief, Forest Service
- 10:20 Announcements and Introductions—J. H. McCormick, Deputy Director, Office of Information
- 10:30 Take a Break
- 10:40 Legislative Importance of Department Publications—Joseph C. Wheeler, Deputy Director, Office of Budget and Finance
- 11:00 Publications Improvement as Seen by GPO—Philip L. Cole, Deputy Public Printer, Government Printing Office
- 11:20 The Joint Committee on Printing Looks at Publications Improvement—James Harrison, Staff Director, Joint Committee on Printing, Congress of the United States
- 11:40 Discussion
- 12:00 Lunch

P. M.

*Kenneth Olson, Chief, Information Division, Office of Foreign Agricultural Relations, Chairman*

- 1:30 Publications Improvement and the Revisions Program—R. L. Webster
- 1:45 Discussion
- 2:00 The Place and Opportunities of USDA Publications in Serving Rural People—Panel Discussion  
Chairman—Mason Miller, Experiment Station Editor, State College of Washington  
Viewed by a Suburban Homemaker—Mrs. Myrtle Hewitt, Falls Church, Va.  
As Seen by a County Agent—Joseph E. Beard, County Agricultural Agent, Fairfax, Va.  
On the Fairgrounds—Marguerite Gilstrap, Editor, Bureau of Plant Industry, Soils, and Agricultural Engineering, Agricultural Research Administration  
Via the Extension Editor's Office—John M. Ryan, Agricultural Editor, University of Maryland  
Discussion
- 3:30 Office of Information refreshments—Executive Dining Room, Department of Labor
- 4:00 Helping Ourselves to Help Our Readers—Grace Langdon, Associate Professor of Agricultural Journalism, University of Wisconsin
- 4:40 Discussion
- 5:00 Adjourn

THURSDAY, NOVEMBER 20

A. M.

*David Hall, Chief of Information, Bureau of Entomology and Plant Quarantine, ARA, Chairman*

- 9:15 Communicating Through Popular Publications—Erik Barnouw, Editor, Communication Materials Center, Columbia University Press
- 10:00 Discussion
- 10:15 Take a Break
- 10:30 The Editor and the Revisions Program—  
Roy E. Miller, Chief, Editorial Section, Office of Information  
B. H. Mewis, Technical Editor, Bureau Plant Industry, Soils and Agricultural Engineering, ARA

A. M.  
11:30 Discussion  
11:45 Lunch

P. M.           *L. R. Combs, Deputy Chief of Information, Soil Conservation Service, Chairman*  
1:15 The Artist and the Revisions Program—  
      Elmo White, Chief, Illustrations Section, Office of Information  
      Andrew McLay, Chief, Audio-Visual Section, Rural Electrification Administration  
2:00 Discussion  
2:30 Take a Break  
2:45 Printing Production of Revisions—  
      H. E. Goodrich, Chief, Printing Section, Office of Information  
      G. L. Simmons, Chief, Printing Procurement, Forest Service  
3:30 Discussion  
4:00 Distribution of Revisions—  
      Fred Zimmerman, Chief, Inquiries and Distribution Service, Office of Information  
      Norman P. Tucker, Division of Extension Information, Extension Service  
4:45 Discussion  
5:00 Adjourn

FRIDAY, NOVEMBER 21

A. M.           *Harry P. Mileham, Chief of Publications, Office of Information, Chairman*  
9:30 In-Service Training for Better Publications—Panel Discussion  
      Chairman—O. B. Conaway, Jr., Assistant Director, USDA Graduate School  
      Panel—J. K. McClarren, in charge, Division of Information, Bureau of Animal Industry,  
      ARA; Marguerite Gilstrap, Editor, Bureau of Plant Industry, Soils, and Agricultural Engi-  
      neering, ARA; Mrs. Amy Cowing, Extension Educationist, Division of Field Studies and  
      Training, Extension Service; Roy E. Miller, Chief, Editorial Section, Office of Information;  
      Louise Sullivan, Registrar, USDA Graduate School  
10:00 Discussion  
10:30 Take a Break  
10:45 Making Best Use of Our Resources Within Our Limitations—  
      H. D. Merold, Assistant Production Manager, Government Printing Office  
      J. H. McCormick, Deputy Director, Office of Information, USDA  
11:30 Discussion  
12:00 Lunch

P. M.           *W. G. Hoag, Director of Information, Extension Division, Farm Credit Administration, Chairman*  
1:30 Using Time and Money Publications-Wise—Victor Stephen, Publications and Production Layout  
      Manager, Cornell University  
2:00 Discussion  
2:30 Take a Break  
2:45 What are the Responsibilities of the Office of Information and of the Bureaus in Publications  
      Improvement?—Panel Discussion  
      Chairman—E. G. Moore, in Charge of Publications and Information, ARA; J. K. McClarren,  
      Head, Information Division, Bureau of Animal Industry, ARA; Kathryn Cronister, Head,  
      Information Division, Bureau of Human Nutrition and Home Economics, ARA; J. H.  
      McCormick  
4:00 Summary of the Workshop—Lisle Longsdorf, Extension Editor, Kansas State College  
4:45 Where Do We Go From Here?—R. L. Webster  
5:00 Adjourn



## **Publications Workshop Committees**

### **Workshop Organization Committee**

J. H. McCORMICK, OI, *Chairman*  
P. S. BROWN, FHA  
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